









*Paul. W. Wallraf*

No. 1623









## **SOME WORKS OF ART**

I wish to record my thanks to my father,  
SEBASTIAN EVANS, M.A., LL.D., and to  
my friend, Mr. CHARLES H. READ, F.S.A.,  
Keeper of British and Mediæval Antiquities  
at the British Museum. To the former for  
his assistance, in writing the Introductions;  
and to the latter for revising some of the  
proofs.





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SOME  
WORKS OF ART  
IN THE POSSESSION OF  
GEORGE A. COOPER  
AT  
26 GROSVENOR SQUARE



FRANCIS BENNETT-GOLDNEY, F.S.A.

HONORARY DIRECTOR OF THE ROYAL MUSEUM, CANTERBURY

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## FRENCH DECORATIVE ART IN THE EIGHTEENTH CENTURY

WHEN an artist of high genius finds it worth his while to assert his generally dormant but always indefeasible sovereignty over the fields of Art usually relegated to his lieutenant, the skilled artificer, the result can hardly fail to be the production of a masterpiece of a kind at once rare, peculiar, and characteristic. When, for instance, an Étienne Falconnet designs a clock, or a Boucher an easy-chair, he creates something which has a special value and interest of its own which does not attach to a mere statue by the one or a mere picture by the other artist. He shows us not only his mastery and imagination in his own distinctive province of art, but the choice of material, the method of treatment and handling, the style of decoration, the scale of proportion, the relation to its surroundings which he considers best calculated to show his work to advantage, and at the same time to fulfil the purpose for which it is intended. He reveals to us, in fact, not only his powers as an artist, but his conception of the adaptability of great art to human needs, and his taste and judgment in applying it. But here, obviously, a question of a different order arises. The ordinary skilled artificer is quite capable of supplying us with a practically unlimited choice of clocks or arm-chairs admirably adapted to their purpose, amply sufficient for our needs, and at a price well within the reach of all but the absolutely indigent. What occasion for more? Why should royalty not carry a serviceable Waterbury watch in its august waistcoat pocket? Why should an Emperor not take his ease in a comfortable Windsor chair on a cushion covered with the lordliest of undyed homespun? With the answer to these questions from the point of view of the statesman or philosopher, or even of "the man in the street," we have nothing here to do. From the point of view of the artist, the answer is simple.

Even the mightiest of artists and men of genius have mouths to fill like other folk, and it is well for the world at large that means should be found of filling them by honourable and remunerative labour in their own special vocation. From the point of view of the connoisseur and lover of Art, they are answered by the fact that works which in any age have been wrought by the greatest artists of the time for the greatest monarchs and princes and capitalists are among the most precious as they are always among the most costly of human possessions. It was the supposed possession of this inestimable quality which, until the fraud was discovered, lent a fictitious value to the so-called diadem of Saitaphernes. It is the authentic possession of it by the objects of art in the present Collection which confers upon them their special worth and significance.

There is but one age in the world's history in which these objects could have been produced. The nearest parallel, perhaps, that can be adduced is some period many thousands of years ago, when the *fainéant* representatives of a decadent dynasty ruled in the Valley of the Upper and Lower Nile. But Egyptian antiquity, fertile as it is in modernisms, has nothing to show quite comparable to the age of Louis XV. and XVI. of France. None but itself can be its parallel. It stands forth in history, amazing, inconceivable, almost incredible—at once the most squalidly decadent of all the ages, and the most luxuriously brilliant. Austin Dobson has painted it for us in colours as bright, as delicate, and as lasting as those of the picture he describes in “The Story of Rosina” :—

One hardly needs the “*Peint par François Boucher*”;  
All the sham life comes back again,—one sees  
*Alcôves, Ruelles, the Lever, and the Coucher,*  
Patches and Ruffles, *Roués and Marquises* ;  
The little great, the infinite small thing  
That ruled the hour when Louis Quinze was king.

For these were yet the days of halcyon weather,—  
A “Martin’s summer,” when the nation swam,  
Aimless and easy as a wayward feather,  
Down the full tide of jest and epigram ;—  
A careless time, when France’s bluest blood  
Beat to the tune of “After us the Flood.”

And far afield were sun-baked, savage creatures,  
Female and male, that tilled the earth, and wrung  
Want from the soil ;—lean things with livid features,  
Shape of bent man, and voice that never sung ;  
These were the Ants, for yet to Jacques Bonhomme  
Tumbrils were not, nor any sound of drum.

But Boucher was a Grasshopper, and painted,—  
Rose-water Raphael,—*en couleur de rose*,  
The crowned Caprice, whose sceptre, nowise sainted,  
Swayed the light realm of ballets and bon-mots ;—  
Ruled the dim boudoir's *demi-jour*, or drove  
Pink-ribboned flocks through some pink-flowered grove.

A topsy-turvy, lunatic world to those who look on the movements of the Bacchantes as they dance, but hear not the music which fires their pulses. Slowly, but in due season, will come the hungry people drawing nigher ; and presently the piping of the sham shepherd's flageolet, and the thrumming and tapping of the shepherdess's tambourine, will shudder out into silence when the dread trumpet call of the Marseillaise summons the victims of intolerable wrong to an indiscriminate vengeance. But as yet all goes gaily in the palaces of the doomed. Never, surely, in any civilised land did superstition, masquerading in the guise of religion, assume a form so grotesque as that political and philosophical superstition which assumed as a postulate that kings and courtiers and their scarlet women were entitled not merely to trample on the toiling millions of their fellow-men, and to wring from them, even by imprisonment and torture, their hard-gotten earnings and savings, but to claim as their own the sweat, the tears, the blood of the intellect and genius of the country ; to condemn the noblest artists, the most skilful craftsmen of their time, to minister to their luxury, their ostentation, their caprices or their pleasures on pain of being immured in a fortress or slowly done to death in a dungeon. Fifty thousand *lettres de cachet*, by which law-abiding and innocent men were sentenced to a longer or shorter term of incarceration in the Bastille or other of the Royal gaols at the word of any member of the privileged class, are recorded as having been issued within a comparatively brief period in the reign of Louis XV.,

and of this number one large class consisted of artists of many grades, to whom must be added that still larger number of artists and craftsmen at the Royal manufactories of the Gobelins or Beauvais, of Vincennes or Sèvres, all working at starvation wages under the strictest surveillance lest they should escape to other masters or reveal the trade secrets of their prison-house. A ghastly and baleful superstition ! But it kept on surviving in the midst of statesmen and *philosophes*. And the artists themselves not only accepted a situation which they were powerless to abolish or amend, but actually took pride in straining every nerve to gratify the whims and fancies of the favoured class exalted so high above their own merely intellectual and spiritual rank. A wholly exceptional epoch in human history, when a snuff-box or a lace ruffle for a prince of the blood, or a chicken-skin fan and patch-box for the regnant Rahab, monopolised for the time being the thought and skill of the noblest representatives of the true aristocracy of art !

Of French art itself from 1715, when Louis XV., then a child of five, succeeded his great-grandfather Louis XIV., down to the tragic death of Louis XVI. in the early days of 1793, a period naturally falling into three subdivisions of somewhat unequal length—"la Régence" (Sept. 1, 1715–Oct. 25, 1721), "Louis Quinze" (Oct. 25, 1721–May 10, 1774), and "Louis Seize" (May 10, 1774–Jan. 21, 1793)—it is unnecessary here to speak at length. The three periods, however, simply represent so many successive and overlapping phases in the continuous, albeit chaotic and anomalous, evolution of French art. Indeed, apart from technical chronology, it is perhaps justifiable to regard the whole period from the death of Le Brun in 1690 to the close of the eighteenth century as, artistically, a single period, divided not so much by definite successions of styles and modifications of styles as by fashions and factions grouped round leading artists of more or less genius and influence. As a matter of fact, it was a long artistic anarchy that followed the somewhat heavy-handed artistic directorate of Le Brun. With that master, the mighty cycle of French art, the Renaissance, the Culmination, the Decadence, came to a final close. It was no longer a living thing. It was a memory, a regret, to some even an inspiring example, but the vital force was spent. Versailles,

with its palaces and gardens, is its mausoleum. Pierre Mignard, "the Roman," who succeeded Le Brun as Director both at the Gobelins and at Sèvres, though an older man and already trembling on the verge of dotage, was the first to anticipate the ultimate trend of French art towards the substitution of a new ideal, derived from the essentially second-hand masterpieces of Roman art, in the place of the more original and catholic ideal of the Renaissance, derived through Italian channels indeed, but originally from the antique Greek and a first-hand study of nature. In the meanwhile, however, during the long period of anarchy between the decay of the old order and the gradual development of the new, the French world was unconsciously making ready for the acceptance of the great gospel afterwards to be formulated by the first Napoleon, *la carrière ouverte aux talents*, which Carlyle translates into "Tools to the man that can use them." Seldom, in spite of all the hateful external restrictions, has individual genius been so little hampered by the intellectual bonds of education and tradition, and seldom has individual genius been more successful in founding a school for itself, and following its own natural bent, than during the period to which Falconnet and Boucher belong.

Boucher began life as a designer of embroideries, and in an extended sense may fairly be said never to have deserted the vocation to which he was born. The determining influence of his artistic life seems to have been his acceptance, in his twentieth year, of a commission from M. de Julienne to engrave the plates of Watteau's *Livre d'Études*. In 1723, the year in which he executed this series of engravings, he carried off the first prize at the Academy with a painting from an Old Testament subject, but was unsuccessful in finding a patron wealthy enough to pay for sending him to Rome. To Rome, however, he was determined to go, and some four years later found it possible to do so in company with Carl van Loo. Returning to Paris, he took the town by storm with his picture, "Rinaldo and Armida," which at once procured his admission to the Academy. At this time, too (1734), he was first engaged as one of the designers to the Royal tapestry manufactory at Beauvais, with which he remained connected for more than twenty years. To this period belong the designs, and probably the execution, of the four exquisite panels of "Rural Amuse-

ments" in this collection. The sofa, arm-chairs, chairs, and screen, all magnificent examples of his taste and skill as a designer of palatial furniture, belong to the later period after he became, on the death of Oudry, "inspector" of the Royal tapestry manufactory at the Gobelins. They were executed expressly for the Marquise de Pompadour, the fair Armida, whose witchery detained amidst the voluptuous glamour of her enchanted gardens and palaces the Royal Rinaldo, Louis Quinze, for twenty years, to the day of her death in 1764, at the age of forty-two. Armida was to Boucher almost what another Armida, Lady Hamilton, was to George Romney. Over and over again did he paint her portrait. For her he painted the "Four Seasons" and the marvellous "Sunrise" and "Sunset" in the Wallace collection. For her he decorated the boudoir at the Hotel de l'Arsenal, wherein she was wont to welcome Rinaldo. To her he taught the art of etching on copper, and to her he gave the credit of his own last touches on the plates. It is pleasant to learn, as the world has lately learnt, that the infamous anecdote of the King's callous indifference manifested on the occasion of her funeral is devoid of all truth. At least she possessed certain qualities in which some of his most Christian Majesty's other Armidas were conspicuously deficient—she had admirable taste and tact, much artistic knowledge, a considerable share of common-sense and right feeling, and a keen and graceful wit. Let us hope that before she quitted the Hotel de l'Arsenal for ever, she, like her Royal lover in after years, if we may accept the word of Archbishop Beaumont, took the precaution of making the *amende honorable* to heaven for her delinquencies. Boucher himself died in 1770 in his own chambers in the Louvre, seated in front of his own unfinished picture, "The Toilet of Venus."

If Boucher was a rose-water Raphael, Étienne Maurice Falconnet (1716–1791) was a Parisian Benvenuto Cellini. The universality of his talent is as remarkable as its vigour and originality. The wooden frames of two famous *fauteuils* in the collection of M. Double, designed for decoration in tapestry from the looms of Beauvais, are signed by the great sculptor as being his own handiwork. And, as in the case of Benvenuto, even the smallest creation of his brain and hand is stamped with the characteristic mark of his versatile genius. Among these

characteristics perhaps the most striking to those who best know his work is its immortal freshness. Look at his "Love" and "Psyche" in Sèvres china, his gilt bronze clock, his statuettes in marble. They bear no date upon their face, no definite impress of a period, a school, or a fashion. They belong to an art abstract, universal, and eternal—as new, as charming to-day as they were the day they were executed—as they will be in days to come as long as a taste survives among men for art at once natural, graceful, and poetic. And the craftsman, faithful in small things, was faithful also in great. In 1766 he was invited by Catherine II. of Russia, who, far better than the Suabian Emperor Frederick II., deserved the dubious title of the "World's Amazement," to execute a colossal statue of Peter the Great. Leave of absence was granted both to him and to a staff of assistants to proceed to St. Petersburg, and in course of time the preliminary work was begun. A titanic block of granite was discovered at a distance of some miles from the city, and it was determined that this should form the pedestal of the statue. The transportation of this mighty mass of rock to the capital was a task for the giants, but, with Falconnet for chief engineer, Catherine and her serfs were more than a match for any Pharaoh and his slaves. The immense imperishable stone was at length planted in the most commanding site to which it was possible to lift it, where it looks to-day like a peak of the everlasting hills left bare on the surface of the soil on which the city is built. This task achieved, there remained the designing, moulding, and founding of a statue worthy, not merely of the two great builders of the Russian Empire, the more than half barbaric Peter and the less than half civilised Catherine who followed in his footsteps, but worthy the genius of the artist in the full majesty of his power. There on that granite base stands to-day the most imposing and impressive equestrian statue in any city of the wide world, fresh with the freshness of eternity, the supreme effort of unfettered French genius in the statuary's art. We forget the unspeakable boor in the august grandeur of that impersonation of his empire. There he sits laurel-crowned, in semi-Asiatic costume, the left hand holding his horse's reins, the right outstretched as if in benediction of his people. The contrast between the fiery energy of the horse, springing forward as if eager to overleap the verge of the precipice, and

the calm dignity of the rider is one to strike all eyes. Yet there is one significant feature in the work less obvious at first sight but not less worthy of notice. The magnificent flowing tail of the horse seems to touch the rock beneath, and the technical eye recognises at once that here is the artifice of the designer to give the necessary balance and support to so huge a mass of metal. Look again. The sweep of the tail touches—not the rock, but a snake—the more than half hidden Serpent of Destiny. Was it thus, then, that the artist would fain utter in dumb symbolic language his inmost thought to the after-world of art? Was he minded, so far as then he durst, to hint darkly at a day that yet should dawn on the banks of the Neva and the Seine, when the great Midgard-serpent of the world should have devoured the despotic dynasties founded on oppression and wrong, a day when fierce indignation should no longer lacerate the heart of the free artist toiling in freedom for the happiness of a free people? Who shall say? In the meanwhile, this same man is he who designed those dainty figures yonder in porcelain of Sèvres.

## BEAUV AIS TAPESTRY PANEL

ONE OF A SET of four, decorated with pastoral landscapes and figures representing *Rural Amusements* (*Amusements Champêtres*), from designs by François Boucher (1704–1770), the frames consisting of palm-trees with draperies and garlands of flowers.

Style and period of Louis XV.

### CHERRY-GATHERING (*Les Cueilleurs de Cerises*)

On a cream-coloured ground in a faintly indicated pastoral landscape; standing upon a ladder which leans against a large cherry-tree, a shepherd in a long blue coat and red breeches is in the act of picking the fruit, which he drops into a basket held up by a shepherdess in a yellow dress striped with green, and a straw hat trimmed with rose-blue ribbon. At her side to the left, another shepherdess in a pink dress with a blue underskirt has partially filled her apron, which she holds up with both hands. To the left overhead, a bird with two cherries in his beak, flying from the tree. In the foreground to the right a child in a red coat and blue breeches is throwing some cherries to a cock and two crested hens at his feet. The picture framed on each side by a somewhat formal palm-tree, the trunk decorated in the centre with a spray of bay leaves and a wreath of flowers, the leaves at the top spreading inwards to form an arch, from which is suspended a blue drapery with a golden fringe, caught up in the centre with a gold cord with hanging tassels, and festooned with a garland of flowers. At the foot of the palm-trees, which are partially entwined by the tallest spikes, growing among some rock-work, are groups of flowering plants. To the right mauve and pink hollyhocks, white tuberoses, mauve larkspur, a brilliant scarlet flower, and white daisies. To the left pink and mauve hollyhocks, white lilies, crimson and white balsam, and a small pink stock. The border of the panel beyond the decoration, pale green.

Size of panel: Height, 9 ft. 9 in.; width, 6 ft. 3 $\frac{7}{8}$  in.

## SECOND PANEL

### BIRD-NESTING (*Les Dénicheurs*)

On a cream-coloured ground in a faintly indicated pastoral landscape ; half seated upon the branch of a chestnut-tree into which he has climbed, a shepherd in a pink coat, yellow waistcoat, and pale-blue breeches is reaching out his right hand towards a nest containing three young birds, which he is about to transfer to a small wooden cage held up by a shepherdess in a white dress striped with pink, a yellow bodice, and pink underskirt. Overhead the old birds, startled by the marauders, are escaping to the left. In the foreground a shepherd in a blue jacket and red-brown breeches is reclining on the ground with his right arm round the waist of a shepherdess in a blue dress, with a yellow bodice and underskirt, who holds up on the forefinger of her right hand another young bird, which has fallen from the nest above. In her left hand, which rests upon the neck of a pet lamb lying at her side to the right, she holds a pink rose. The frame similar to that on No. 1, with the exception of the groups of flowers, which to the right consist of pink and yellow hollyhocks, red-flaked yellow tulips, and white daisies, and to the left of crimson and white hollyhocks, two crown imperials, and some pheasant-eye narcissus. The border of the panel beyond the decoration, pale green.

Size of panel : Height, 9 ft. 9 in. ; width, 6 ft.  $3\frac{3}{4}$  in.



N<sup>o</sup> 2.







## THIRD PANEL

### DANCING (*La Danse*)

On a cream-coloured ground in a faintly indicated pastoral landscape ; holding up a wreath of small flowers in his left hand and giving his right to his partner, a shepherd in a yellow jacket and red breeches is dancing round a tall May-pole with a shepherdess in a white dress with a blue-shot underskirt, and a white hat trimmed with green ribbon, holding out her skirt with her right hand. The May-pole decorated with an elaborate double garland of bay leaves and small pink roses, suspended from a bow near the top by mauve-coloured ribbons. At the head of the pole a bunch of leaves and flowers. In the foreground to the left, reclining on a bank, a shepherdess in a blue dress, with a yellow petticoat just visible at the bottom of a pink underskirt, holding to her mouth a musical pipe, which she plays with her right hand. At her side a yellow hat trimmed with mauve-coloured ribbon. To the right, seated with her right hand upon the head of a pet lamb, is another shepherdess in a pink dress with a white bodice, on her arm a basket of flowers, in her left hand a yellow rose. In the foreground to the right a white spaniel with brown ears. The frame similar to No. 1, with the exception of the groups of flowers, which consist to the right of pink, mauve, and white hollyhocks, white tuberoses, mauve larkspur, brilliant scarlet flowers, and small white daisies ; to the left, of pink hollyhocks, white lilies, white balsam, and small pink stocks. The border of the panel beyond the decoration, pale green.

Size of panel : Height, 9 ft. 9 in. ; width, 5 ft. 9 $\frac{3}{4}$  in.

## FOURTH PANEL

THE SWING (*La Balançoire*)

On a cream-coloured ground, in a faintly coloured sylvan landscape ; holding in her left hand a cord, which is attached to a swing suspended from the palm-tree forming part of the frame to the right, and from an overhanging branch of a gnarled tree to the left, a shepherdess in a blue and pink bodice, blue skirt, a white apron, and a yellow hat trimmed with a blue ribbon, is in the act of swinging a shepherd in a rose-coloured coat and crimson breeches, seated in a swing, holding the cords at the sides. In the foreground to the left, seated on the ground, is another shepherdess in a yellow and white bodice with a crimson front, a white overskirt striped with brown, a crimson underskirt, and blue shoes, with her left arm raised as if to attract the attention of a barking white spaniel with a brown head to the swing. To the right a boy in a white and blue dress, also seated on the ground, caressing a pet lamb with a blue ribbon round its neck, at his side. Trees with a building faintly indicated in the distance. The frame similar to No. 1, with the exception of the two groups of flowering plants, which consist to the right of pink and white hollyhocks, tiger lilies, red-flaked yellow tulips, and small white daisies, to the left of pink and yellow hollyhocks, yellow crown imperials, and pheasant-eye narcissus. The border of the panel beyond the decoration pale green.

Size of panel : Height, 9 ft. 9 in. ; width, 5 ft. 9 $\frac{3}{8}$  in.

These beautiful tapestries, almost similar to the well-known set in the Garde-Meuble in Paris, were formerly in the collection of the late Baron Hirsch.





## VALANCE OF BEAUV AIS TAPESTRY

STYLE and period of Louis XV. Manufactured probably at a somewhat earlier date than the preceding panels.

Forming a flat arch, and decorated to imitate a top hanging with curtains drawn back at the sides. The outer edges straight to fit into a rectangular frame, and the inner edges waved to follow the lines of drapery. The top of the valance coloured to represent a hanging drapery of cream-coloured tapestry edged with an elaborate golden fringe and caught up at intervals by golden cords. The top decorated with festoons of flowers and falling sprays of smaller blossoms, the bottom with a waved garland of large flowers and leaves. The sides coloured to represent cream-coloured tapestry curtains drawn back by golden cords with tassels, and lined with pale green. The front of the curtains bordered with a garland of large pink roses, yellow marigolds, mauve and pink anemones, red-flaked yellow tulips, blue convolvulus, and other flowers and green leaves. The lining bordered with a garland of large blush roses, white roses, white daisies, pheasant-eye narcissus, and green leaves.

Height, 12 ft. 5½ in. ; width, 10 ft. 6 in.

FORMING part of a suite of furniture consisting of a sofa, two easy-chairs, six arm-chairs, and a fire-screen, the gilded frames of wood elaborately carved, after designs by Étienne Falconnet<sup>1</sup> (1716–1791). The backs, seats, and arms covered with old Gobelins tapestry, representing pastoral scenes surrounded by garlands of fruit and flowers on a rose-coloured ground, from designs by François Boucher (1704–1770), and manufactured specially by Jacques Neilson for La Marquise de Pompadour.

#### Style and period of Louis XV.

The sofa on eight legs, with open arms at the ends, the back and front slightly curved in the centre. The gilded frame carved with foliated scrolls and single flowers, with festoons of fruit and flowers in front. On the tapestry back a pastoral landscape with figures :

#### THE MUSIC LESSON (*La Leçon de Musique*)

In the centre a shepherd in a yellow-sleeved jacket, with blue cuffs, a pink cloak and blue breeches, seated on a rose-coloured drapery, with a shepherdess in a white dress and pink underskirt. With his arms round her neck, he is playing with both hands a flageolet, which he holds to his companion's mouth for her to blow. In the foreground a small posy of flowers ; a little to the right, at his side, a straw hat with blue ribbons ; further to the right, a brindled dog sitting by the trunk of a felled tree. To the left three sheep, two asleep, one of them with a blue ribbon round its neck, the ends held by the shepherdess in her right hand. Further to the left, two more sheep, a lake, and distant woods. Clouded sky. The picture surrounded by a frame of flowers and leaves tied at intervals with bows of blue ribbon, the garland consisting of pink roses, pink-flaked yellow tulips, pink and yellow anemones, yellow lily, blue, yellow, white, and other coloured flowers. Plain rose-coloured ground beyond. The tops of the arms covered with small tapestry panels decorated with a bunch of flowers tied with a bow of blue ribbon on a rose-coloured ground.

On the seat a pastoral landscape with figures :

#### THE HARVESTERS (*Les Moissonneurs*)

To the left, seated on some straw in a corner of a partially cut cornfield, a shepherd in a rose-coloured coat, mauve waistcoat, and buff breeches, with his

<sup>1</sup> Two arm-chairs with the original frames, designed by Falconnet, formerly in the "Garde-Meuble," were at one time in the collection of the late M. Léopold Double.



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left arm round the waist of a shepherdess in a blue dress and white underskirt bordered with a narrow band of pink. To the right, attracted by the barking of a brown and white long-haired dog, a reaper in a mauve coat, with a sickle in his right hand appearing over some sheaves of corn. Further to the right some distant trees seen through an opening cut in the corn. To the extreme left the edge of a wood. Framed with a garland of somewhat similar flowers to those on the back, consisting of a white-edged, crimson, double anemone, pink, yellow, and mauve single anemones, a fringed mauve poppy and pink roses mixed with purple and white grapes, peaches, plums, and figs, with two pomegranates, one split open, in the centre. The tops of the arms covered with small panels decorated with posies of flowers tied with a bow of blue ribbon.

Length of sofa, 6 ft.  $4\frac{1}{2}$  in. Height to top of the back, 4 ft.  $2\frac{1}{4}$  in. Depth, 2 ft. 5 in.

## EASY-CHAIR TO MATCH

ON the back a sylvan landscape with figures :

### THE REPAST (*Le Repas*)

Seated on the ground, a shepherd in a loose blue jacket and mauve breeches is offering some grapes, which he has taken from a basket at his side, to a shepherdess in a pink dress with white sleeves, who is seated facing him, with her right elbow resting on an old wooden stile to the right. Trees in the background and a clouded sky. Framed with a similar garland to that on the back.

On the front of the chair below the cushion-seat a narrow band of tapestry, on which are two outspreading branches of vine leaves tied with a bow of blue ribbon.

On the covered arms, the small panels at the top decorated with posies of flowers tied with a bow of blue ribbon. On the inside panels, to the right a tall basket of flowers, the rose-coloured ground inscribed to the right in flowing characters in black, *Jacques Neilson,<sup>1</sup> ext*; to the left a similar basket of purple grapes. On the outside panels, to the right a wide basket of purple and white grapes and peaches, to the left a similar basket of flowers, both suspended from above by a blue ribbon tied in a bow at the top.

On the seat a romantic landscape with figures :

### THE BATHERS (*Le Bain*)

Seated on a blue drapery at the edge of a pool a shepherd with one foot already in the water has all but finished undressing, to his left his companion is just stepping through some reeds into the pool, steadyng himself by his left hand, which rests on the edge of a large scalloped basin forming part of a sculptured fountain to the right. Above, two marble cupids support a large urn, from the mouth of which flows a stream of water falling into the basin and thence into the pool below. In the background the lower part of the trunk of a large tree and a rose-coloured drapery. On the banks of the pool, to the left, some blue and mauve-coloured clothing. Trees in the distance and a clouded sky. Blue sky to the right, and in the foreground at the foot of the fountain, a statue of a lion couchant, the rectangular base inscribed in flowing characters in black, *F. Boucher, px.* Framed with a similar garland to that on the back. A bunch of purple plums to the right.

Height to top of the back, 3 ft. 11 in.; width, 2 ft. 11 $\frac{3}{4}$  in.; depth, 2 ft. 3 $\frac{1}{4}$  in.

<sup>1</sup> A Scotchman working at the Gobelins manufactory, where he was one of the principal officials, 1749-1788.





N° 8.

## EASY-CHAIR TO MATCH

ON the back a river landscape with figures :

### FISHING (*La Pêche*)

Seated near the water-edge on a narrow promontory, a shepherdess in a pink dress, white sleeves, and yellow underskirt, with a white kerchief on her head tied under the chin, is fishing in a winding brook. Leaning back with her left hand on a large stone, she holds her rod in her right, watching the line. Behind her a shepherd in a blue jacket and pink waistcoat, who, with a basket in his left hand, is showing her a small fish which he holds up in his right. To the right two steps lead to the wooden porch of a thatched dwelling with an open door. In the foreground a tub filled with water. To the left some trees and a clouded sky. Framed with a similar garland to that on the sofa. On the tops of the arms two small tapestry panels.

On the seat a sylvan landscape with figures :

### WILD-FOWLING (*La Chasse au Canard*)

Partially screened by some rushes, and kneeling on his right knee, a shepherd sportsman in a rose-coloured coat and pink breeches has just fired a long gun at a wild duck flying from behind some more reeds to the right. Behind him, partially visible to the left, his companion in a yellow jacket, with a ramrod in his hand, loading his gun as he watches the effect of the shot. To the right, affrighted by the report of the gun, another wild duck swimming out of the reeds, and a crested white bird with its bill open and its wings half spread trying to escape. On a bank to the left a game-bag, a shot- and a powder-horn. Some high trees in the background, to the right a clouded sky. Framed with a similar garland to that on No. 7.

The panels at the top and sides of the arms and the band in front of the chair below the cushion-seat, similar to those on No. 7, but without the inscription.

Height to top of the back, 3 ft. 11 in.; width, 2 ft. 11 $\frac{3}{4}$  in.; depth, 2 ft. 3 $\frac{1}{4}$  in.

## 9

## ARM-CHAIR TO MATCH

ON the back a sylvan landscape with a single figure :

**SINGING** (*Le Chant*)

Seated in a woodland glade, a shepherdess in a pink dress and white underskirt is beating time with her right hand as she reads an oblong music-book resting on her knees. In the foreground to the left a similar book, a broad-brimmed hat trimmed with blue ribbon, and a basket of flowers. In the background trees to the right and left and a clouded sky. Framed with a similar garland to those on the sofa and easy-chairs, with bunches of small fruit mixed with the flowers. On the small panels on the tops of the arms posies of flowers tied with a bow of blue ribbon.

On the seat a pastoral landscape with a single figure :

**RECREATION** (*La Récréation*)

Reclining on the ground near the edge of a wood, a shepherdess in a pink and yellow dress with a shot-mauve underskirt is making a wreath with some flowers she has taken from a partially filled basket at her side to the left. In the foreground to the right a pet lamb. In the background to the left some trees and a clouded sky. Framed with a similar garland to that on the back, with large bunches of purple and white grapes, peaches, apples, cherries, and other fruit mixed with the flowers.

Height to top of the back, 3 ft.  $7\frac{1}{4}$  in.; width, 2 ft.  $5\frac{3}{4}$  in.; depth, 2 ft. 2 in.



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## ARM-CHAIR TO MATCH

ON the back a river landscape with a single figure :

### THE ANGLER (*Le Pêcheur*)

Seated with his rod in his left hand below an old wooden sluice, by the edge of a winding stream in which he has been fishing, a shepherd in a loose pink jacket, yellow breeches, and a white kerchief tied on his head, has just unhooked a small fish, which he holds in his right hand. To the right a tub filled with water, and a small bowl containing bait. Some trees in the background ; clouded sky. Framed with a similar wreath to that on No. 9. The small panels on the tops of the arms also similar.

On the seat a pastoral scene with a single figure :

### THE VINTAGER (*Le Vendangeur*)

Near the banks of a narrow stream, a shepherd in a pink jacket and yellow-pink breeches, ragged at the knee, is leaning on a vine stake still entwined with leaves. In the foreground to the right a panier and a basket with a handle, both filled with grapes. To the left a roughly thatched wooden shelter ; behind it, on a high pedestal, a marble crater-shaped vase with mask handles. Trees in the background and a clouded sky. Framed with a similar garland to that on No. 9.

Height, 3 ft. 7½ in. ; width, 2 ft. 5½ in. ; depth, 2 ft. 2 in.

## ARM-CHAIR TO MATCH

ON the back a sylvan landscape with a single figure :

### THE WALK (*La Promenade*)

Walking along a narrow path, a shepherdess in a white dress bordered with two narrow bands of blue, with a pink striped white underskirt, and a white kerchief tied under her chin, carrying a basket of flowers over her left arm. To the right a stone seat. To the left, in the distance, what appears to be a garden with shrubs seen behind a high lattice fence with an open gate. Trees beyond

and a clouded blue sky. Framed with a similar garland to that on No. 9. The small panels on the tops of the arms also similar.

On the seat a pastoral landscape with a single figure :

**THE BIRD-CATCHER** (*L'Oiseleuse*)

Standing near a dilapidated wooden shelter with a thatched roof, a shepherdess in a pink bodice, yellow dress, and pink underskirt bordered with a band of blue, is tying up a cage containing a small bird to a slanting pole attached to a high stake in the ground. At her feet a basket of flowers. To the right a wide bird-catcher's net spread from a long horizontal pole to the ground. To the left some high trees ; clouded sky. Framed with a similar garland to that on No. 9.

Height, 3 ft. 7 $\frac{3}{8}$  in. ; width, 2 ft. 5 $\frac{3}{4}$  in. ; depth, 2 ft. 2 in.

I 2

**ARM-CHAIR TO MATCH**

ON the back a pastoral landscape with a single figure :

**THE DANCING LESSON** (*La Leçon de Danse*)

Standing against the trunk of a partly visible tree to the right, a shepherd in a rose-coloured dress, playing a bagpipe tied with a blue ribbon. At his side a water-gourd. To the right a pet lamb. To the left a dog dancing to the music on his hind legs. Further away some sheep. Wooded background and a clouded sky. Framed with a similar garland to that on No. 9. The small panels on the tops of the arms also similar.

On the seat a sylvan landscape with a single figure :

**THE FLOWER-GATHERER** (*La Fleuraison*)

Holding up her white apron, which is filled with flowers, a shepherdess in a pink and yellow bodice with yellow sleeves, and a pink and white striped skirt, is walking towards a narrow brook across which she is about to wade. At her feet a basket of flowers, to the right the trunk of a tall tree. To the left, on the opposite side of the stream, a building among some trees. Clouded sky. Framed with a similar garland to that on No. 9.

Height, 3 ft. 7 $\frac{1}{2}$  in. ; width, 2 ft. 5 $\frac{1}{2}$  in. ; depth, 2 ft. 2 in.

## ARM-CHAIR TO MATCH

ON the back a romantic landscape with a single figure :

### THE PIPER (*Le Musicien*)

Holding in his hand a blue bagpipe, a shepherd in a long mauve coat, white breeches, loose blue stockings, and a straw hat with a blue ribbon, is standing against the end of a wall upon which is a tall flower-vase. At his feet a basket of rushes. To the right a single rail with tall trees beyond, to the left a high wooden table upon which are two small plants in low flower-pots. Clouded sky. Framed with a similar garland to that on No. 9. The panels on the tops of the arms also similar.

On the seat a pastoral landscape with a single figure :

### THE HEN-WIFE (*La Fermière*)

Holding a flat basket to her side with her left hand, a shepherdess in a yellow bodice with white sleeves, a rose-coloured dress, mauve underskirt, and a white kerchief on her head tied under the chin, is feeding a cock and hen with four chickens at her feet. To the right, in the distance, a small white bird. Beyond, a thatched shed and a circular manorial dovecot. To the left a rough wooden shelter in front of some trees with autumn-tinted leaves. In the foreground a shallow feeding-pan. Clouded sky. Framed with a similar garland to that on No. 9.

Height, 3 ft. 7 $\frac{3}{4}$  in. ; width, 2 ft. 5 $\frac{1}{2}$  in. ; depth, 2 ft. 1 $\frac{3}{4}$  in.

## ARM-CHAIR TO MATCH

ON the back a pastoral landscape with a single figure :

### THE SHEPHERDESS (*La Bergère*)

With a crook tied with a blue ribbon in her left hand, a shepherdess in a rose-coloured dress with yellow sleeves and a blue and mauve striped underskirt, is resting with her right arm supported on a basket of fruit, partially covered with a white cloth. To the right sloping pasture land, with trees in the distance. To the left two sheep, one lying down, the other feeding from a

trough near a rough wooden shelter with a thatched roof. Clouded sky. Framed with a similar garland to that on No. 9. The small panels on the tops of the arms also similar.

On the seat a sylvan landscape with a single figure :

**MISCHIEF** (*Le Méchanceté*)

Running to the right, a shepherd in a yellow coat shot with pink, white breeches, and a blue sash, holding out in each hand a young bird, one apparently dead. To the right, in the distance, a winding river with woods beyond. To the left, near the trunk of a partly visible tree, the gable end of a cottage and a low wooden shelter. Clouded sky. Framed with a similar garland to that on No. 9.

Height, 3 ft.  $7\frac{3}{8}$  in. ; width, 2 ft.  $5\frac{3}{4}$  in. ; depth, 2 ft. 2 in.





1915.

## FIRE-SCREEN TO MATCH

ON the panel a pastoral landscape with two figures :

### THE SHELTER (*La Bergerie*)

A shepherd seated on the ground, in a rose-coloured jacket with white sleeves, short blue breeches with the bottoms turned up, and white kerchief on his head, is stretching out his hands to warm them at a flaming log fire burning to the left. To his right, seated by him, is a shepherdess in a mauve and pink shot bodice and yellow dress, with her left arm round his neck. To the right the shepherd's cap and staff. In the background, sheltering them from the wind, some rough shepherd's hurdles interlaced with straw. Above, a stormy sky with lurid clouds. Framed with a similar garland to that on the back of the sofa, without fruit, and tied at each side with a bow of blue ribbon. The carved and gilded stand arched at the top, and standing on four spreading legs, forming an arch at each end.

Height, 3 ft.  $7\frac{1}{4}$  in. ; width, 2 ft.  $3\frac{5}{8}$  in.

This unique and magnificent set of tapestries, wonderful alike for their fine preservation and their singular artistic beauty, were specially made for the Marquise de Pompadour. Finding their way to England at the time of the Revolution, they were afterwards heirlooms in the Gregory family, from whom they passed by purchase to Messrs. Duveen, and thence into the present Collection.

FORMING part of a suite of furniture, consisting of a sofa and six arm-chairs. The frames of gilded wood elaborately carved after designs by Georges Jacob ; the backs, seats, and arms covered with Beauvais tapestry from designs probably by Gérard van Spaendonck.<sup>1</sup> Style and period of Louis XVI.

The frames deeply carved with a continuous pattern of floral rosettes, with a small ball moulding above and a leaf and larger ball moulding below. Standing on eight fluted legs, enriched at the top with falling acanthus leaves. The sofa with straight front and top and covered arms.

#### On the tapestry back,

Which has a cream-coloured ground, is a central red urn-shaped vase, resting upon a tripod with goats' feet, the body surrounded by a flat band, ornamented at the sides with goats' head handles supported on foliated volutes, all coloured yellow with brown shading to represent gilded metal. The vase, which stands on a circular base of lapis-lazuli, is filled with white grapes, a peach, some cherries, and a spray of vine leaves, with trails of fruit falling down on each side over the base. To the right white grapes, pears, and apples ; to the left white grapes and a spray of vine leaves. To the right and left of the vase a trophy of arms suspended from above by a golden cord tied in double bow. To the right an ægis with two eagles' heads, a Roman helmet with pink plumes, and fasces with a branch of large oak leaves. To the left an oblong octagonal shield ornamented with a head of Medusa, a red quiver with gold mounts filled with arrows, and a branch of similar leaves. At the top and upper part of the ends of the back, forming a frame, is a blue drapery with a golden fringe, caught up at intervals by a gold cord tied in bows, with dropping tassels, at the sides. The drapery festooned with a running garland of pink roses, flaked tulips, anemones, Michaelmas daisies, other flowers and foliage. At the bottom of the panel the frame formed by a continuous pattern of crimson and pink acanthus leaves and foliated scrolls shaded with mauve and entwined with a festooned garland of smaller flowers. Beyond the frame the ground is brown.

On the arms, the small oblong tapestry panel at the top is decorated on a cream-coloured ground with a spray of crimson, blue, pink, and mauve daisies, framed with a garland of white jasmine on a brown ground. On the inside panels, at the top and sides, is a blue drapery with golden fringe entwined with a

<sup>1</sup> Professor of Flower-painting at the Musée du Jardin des Plantes.



1216.



garland of small crimson daisies. On the panels outside is a central spray of pink flowering bay with large leaves, framed with crimson and mauve foliated scrolls spreading outwards from leaf ornaments at the corners. The scrolls decorated at the top with festoons of small pink roses and forget-me-nots, and at the bottom with small crimson and blue flowers and green leaves. Brown ground beyond.

#### On the cushion-seat :

The central ornament is a golden-crested eagle with his head lowered and his wings partially raised, perched within a circular wreath of vine leaves, and white and purple grapes, with two bunches of bean-shaped berries.

From the bottom of the wreath a garland of pink roses and small pink chrysanthemums to the right, and another to the left of pink flaked tulips and blue convolvulus, are festooned outwards to two high foliated scrolls rising from the bottom of the frame and curving over the ends of two long thyrsi tipped with fir cones, which are crossed behind the central ornament and tied with blue ribbons. The ends of the scrolls decorated with a red and yellow flower ornament, from which rises a currant branch with its leaves and bunches of red currants. The ends of the garlands festooned from the scrolls to the corners of the frame of which they form a part. At the ends of the seat two small sprays of flowering bay spread inwards towards the centre. The frame formed of a continuous pattern of large foliated scrolls with crimson pink and mauve acanthus leaf terminations. The top festooned and the sides entwined with garlands of pink and mauve anemones, purple Michaelmas daisies, blue convolvulus, and other flowers. The bottom decorated in the centre with trails of honeysuckle. Brown ground beyond the frame. The front, sides, and back of the cushions covered with a narrow band of tapestry, the decoration consisting of a continuous brown and yellow foliated ornament, entwined with a garland of small pink flowers and green leaves. The front of the sofa below the cushions also covered with a narrow strip of tapestry decorated with a garland of crimson and blue convolvulus festooned to studs at intervals on a brown ground.

Height of sofa to top of the back, 3 ft.  $8\frac{1}{2}$  in.; length, 6 ft.  $9\frac{3}{8}$  in.; depth, 2 ft.  $6\frac{1}{4}$  in.

I 7

## ARM-CHAIR TO MATCH

WITH straight front and back, and open arms:

On the back, on a cream-coloured ground, supported in the centre, on a slender foliated stem, a cup-shaped, pink vase, filled with peaches, black and white currants, and leaves. At each side, falling from the top of the stem, a foliated scroll curving upwards and terminating in sprays of barley, the ears spreading outwards. The frame formed at the top and upper part of the sides of a blue drapery with golden fringe, similar to that on the sofa, caught up in the centre and draped back at the sides with a golden cord and tassels, and festooned with a garland of pink, mauve, and white flowers, which are continued along the bottom.

On the seat, on a cream-coloured ground, in the centre a tambourine, a flageolet, and a branch of flowering bay with its leaves. The trophy entwined with a garland of small pink roses and larger flowers gradually increasing in size as they extend outwards and downwards to the front corners of the frame, which consists of long crimson, pink, and mauve acanthus leaves spreading outwards from four foliated ornaments at the corners. The leaves festooned on the inside with flowers, and bordered outside with a narrow garland. Brown ground beyond. The strip of tapestry below the cushion and the small panels on the tops of the arms similar to those on the sofa.

Height of chair to top of back, 3 ft. 3 $\frac{1}{4}$  in.; width, 2 ft. 5 in.; depth, 2 ft.

I 8

## ARM-CHAIR TO MATCH

Similar to No. 17.

I 9

## ARM-CHAIR TO MATCH

Similar to No. 17.

20

## ARM-CHAIR TO MATCH

Similar to No. 17, with the exception of the tapestry seat, the central ornament of which consists of a lute tied with a mauve-coloured ribbon, a straw hat with a broad brim, trimmed with blue ribbon, two horns, and a spray of flowering bay, festooned with the ends of the garlands of small roses extending to the front of the frame.





N<sup>o</sup> 21.

## ARM-CHAIR TO MATCH

Similar to No. 17, with the exception of the tapestry back, the central ornament of which consists of a low, urn-shaped, blue vase, surrounded by a narrow band with a stud in the centre, from which a small chain is festooned to the handles. The lower part of the body and the small circular base decorated with foliated ornament, all coloured yellow, shaded with brown, to represent gilded metal. The vase, which is filled with peaches, purple and white grapes, and vine leaves, supported on three slender stalks, terminating at the top in overturned leaves, a spray of flowering bay leaves spreading upwards and outwards on each side, rising from the bottom.

## ARM-CHAIR TO MATCH

Similar to No. 21.

This decorative and remarkable suite of tapestries was probably made in the last years of Louis XVI., possibly for La Comtesse Dubarry.

A somewhat similar suite was formerly in the Tuilleries Palace.

WITH gilded bronze mounts and plaques of old Sèvres porcelain.  
By Martin Carlin. Style and period of Louis XVI.

On the top, with a deep ledge in front, is a wide cupboard, the two small doors, bordered near the edge with a leaf moulding and decorated with oval panels of Sèvres porcelain, each of them ornamented with a large white oval medallion, framed with garlands and sprays of minute flowers and leaves and foliated scrolls, painted in gold and enclosing small reserves filled with flowered diamond lattice diaper. The medallion to the right painted with purple grapes, tinted vine leaves, peaches, and white currants, with sprays of small flowers ; the medallion on the left with a pink rose, a white double anemone with a mauve centre, a purple-flaked double anemone with a cream centre, a mauve double anemone, and small blue and small yellow flowers. Probably painted by Catrice. The upper part of the cupboard, mounted with a narrow moulding of fringed drapery caught up at intervals with tiny tassels. On the top, at the back and ends, a low pierced rail. Under the ledge is a long drawer decorated with an open-work moulding of flowing foliated scrolls and rosettes. Underneath, supported between the legs, which are inlaid to represent fluting, a white marble shelf, the ends curved inwards in front following the lines of the ledge above.

Height, 3 ft.  $2\frac{3}{4}$  in. ; width, 2 ft.  $6\frac{3}{4}$  in. ; depth, 1 ft.  $1\frac{1}{2}$  in.

This dainty little cabinet, which may be favourably compared with the somewhat similar so-called, in England “comforts of life,” and in France “bonheurs du jour,” in the National Collections, was formerly in the possession of Horace Walpole at Strawberry Hill.



V.23. On the top. V.378.382.71.  
On the shelf underneath. A.975







N<sup>o</sup> 24. On the top. N<sup>o</sup> 55 & N<sup>o</sup>s 73 & 74.

## UPRIGHT SECRETAIRE

OF dark amboyna wood, decorated with a plaque of Sèvres porcelain and gilded bronze mounts. In the manner of Adam Weisweiler. Style and period of Louis XVI.

Fitted with a large falling flap in front, and a shallow drawer above and below. The rectangular body resting upon four legs in the form of circular columns fluted with gold. The shafts encircled at the top and bottom with a small pellet moulding, the gilded bronze capitals surmounted by a square golden abacus, the wooden plinth inlaid with gold. The columns supported on four short, tapering feet, between which is an open-work shelf cut out in a pattern of curved and interlaced bands, bordered with a narrow gold moulding. The lower drawer, the short panels at each side of it, and the oblong panels at the end of the lower part of the secretaire bordered with a gold hollow moulding. In front, recessed at the angles above the legs are two slender circular pillars, the shaft fluted, the base terminating in a small oviform vase, and the baluster-shaped capital spreading outwards at the top, supporting the top of the cabinet, which consists of a shallow drawer in the form of an entablature surmounted by a slab of white marble. The front and sides bordered with a band of gold ribbed moulding, and decorated with panels of golden open-work, composed of outspreading leaves and berries on vertical stalks, alternating with small flower ornaments connected at the bottom by a continuous pattern of small scrolls. The flap and the high panels at the side of the secretaire bordered with a moulded gold band, edged on the inside with a small pellet moulding. The centre of the flap decorated with a large rectangular panel of old Sèvres porcelain (*pâte tendre*), framed with a flat gold band ornamented with minute vertical and horizontal lines, and edged on the inside with small roundels. The panel painted with a bivouac scene of the period after the loss of Canada by the French. To the left four soldiers seated round an upturned drum playing cards; one in a white coat turned back with red, and a black and gold cocked-hat; another in a green coat turned back with yellow, and a black-plumed brass helmet; and another without his coat, in yellow breeches and a black and gold cocked-hat. Farther back, a fourth soldier in a white coat turned back with blue, yellow waistcoat and black bearskin, with his hands crossed behind him, is watching the game. In the distance more soldiers in blue and yellow uniforms standing near some tents. To the right, under a blue-striped white awning stretched over a pole, a vivandière in a crimson bodice, blue skirt, and white apron, is inviting them to a somewhat scanty meal spread on a plank table partially covered with a white cloth. Behind the table a small child looks wistfully at a joint with a fork in it; to the right a white jug, dated in blue above two crossed leaves, 1767.

Size of panel, height, 9½ in.; width, 11½ in. Height of secretaire, 4 ft. 3½ in.; width, 2 ft. 7½ in.; depth, 1 ft. 3¼ in.

Formerly in the collection of the Earl of Carlisle at Castle Howard.

OF tulip wood, inlaid with panels of marqueterie, in various colours, and decorated with gilded bronze mounts. Probably by George Haupt<sup>1</sup> of Stockholm. Time and period of Louis XVI. in the style of Louis XV.

The top of the table made to slide back, so that a drawer underneath, with a leather top, can be pulled forward to serve as a writing-table. As a toilet-table, the top of the drawer, which is lined with a mirror, can be fixed in an upright position. At each side the table is fitted with two small drawers with lifting lids. These drawers, which close with a spring, cannot be opened till the drawer at the top is pulled forward. The decoration of the panels consists at the top of a group of musical instruments tied with a garland of bay leaves, and surrounded by an oval frame entwined with sprays of single roses. In the spandrels, small sprays of flowers, framed with a band of light-coloured wood. At the sides, framed with an oval band, in front a trophy of arms with flowers suspended by a ribbon from above; at the back a group of musical instruments and flowers similarly suspended. At the end, to the right, a smaller group of musical instruments with a hat, and, to the left, the emblems of horticulture. Encircling the top of the table, a low pierced gallery of gilded bronze. The front of the drawer and the back and ends of the table ornamented with narrow sunk panels of gilded bronze, decorated with an open-work pattern of interlaced ribbons on a green ground. The tops of the curved triangular legs mounted at the four corners of the table with a foliated scroll ornament of gilded bronze. Foliated feet of the same metal.

Height,  $30\frac{1}{2}$  in.; length, 23 in.; breadth,  $16\frac{3}{4}$  in.

<sup>1</sup> Cabinet-maker to the King.

## OVAL TABLE

Of tulip wood, inlaid with panels of marqueterie in various colours, and ornamented with gilded bronze mounts. Style and period of Louis XV.

The top of the table, which is fitted with one drawer in front, surrounded by a formal garland of bay leaves tied at the front and back with diagonally crossed ribbons, forming an oval frame. The centre ornamented with a group of domestic ornaments, consisting of a coffee and tea-pot, tea-cup and saucer, an egg-cup, and a central vase filled with flowers. At the sides are low oblong panels, inlaid with smaller, but similar objects. In front, a square bottle, a basket, and some vases. At the back, an oblong box, a gourd-shaped bottle, and a basket-shaped vase. At the end, to the right, a cup and small vases, to the left a bottle and small ornaments. The top of the triangular legs mounted at the four corners of the table with foliated scroll ornaments of gilded bronze. Foliated feet of the same metal. Supported between the legs is an oval shelf, recessed in front, the top decorated with a marqueterie panel inlaid with a tall square bottle, two jugs, and two vases, with a similar frame to that on the top of the table. The table and the shelf surrounded, except in front, with a low pierced rail of gilded bronze.

Height,  $27\frac{1}{2}$  in. ; length, 22 in. ; width,  $15\frac{1}{8}$  in.

## CIRCULAR TABLE

OF gilded bronze elaborately worked, with veined white marble top.  
Style and period of Louis XVI.

The table resting upon four circular legs fluted towards the top, where they are decorated with a narrow band of foliated ornament, terminating in capitals of upright acanthus leaves, upon which four rams "seant" on circular bases support the table upon their horns. The marble top sunk into a frame bordered with a small leaf moulding. The sides decorated with a deeply cut continuous pattern formed by two waved ribbons intersecting at short intervals, and thus framing a series of small upright oval spaces. The pattern broken at the legs by small rectangular panels, ornamented in relief with crossed cornucopiæ filled with flowers. Below, supported between the legs and connecting them, cut out to represent curved bars interlacing one another, is an open platform with a small oviform vase in the centre. The vase decorated with festoons of raised flowers, and the lower part of the body with up-spreading acanthus leaves. In the vase a small bunch of fruit and flowers with leaves.

Height, 2 ft.  $7\frac{3}{4}$  in.; diameter at top, 2 ft.  $\frac{3}{4}$  in.



N<sup>o</sup> 27 with N<sup>o</sup> 56.







N<sup>o</sup> 28.

## VENUS AT THE ALTAR OF LOVE *(Venus à l'Autel)*

STATUETTE of white marble by Étienne Falconnet (1716-1791).  
Period of Louis XVI.

Standing figure, partially draped. The head bent slightly forward and somewhat inclined to the left. The hair waved and falling in curls at the back of the neck. The left hand raised to the left breast. The right hand resting upon an upright altar at her back. The right knee slightly bent. The altar decorated in relief at the front and sides with arrows, and at the back with a bow and an arrow, all partially hidden by the drapery, upon which, on the top of the altar to the left, is a small rose with a bud.

Height, 2 ft. 6 $\frac{3}{8}$  in.

## 29 PEACE BURNING THE EMBLEMS OF WAR *(Le Triomphe de la Paix)*

STATUETTE of white marble by Étienne Falconnet (1716-1791).  
Period of Louis XVI.

Standing figure, in classic dress, the head bent forward and turned to the right. The hair parted in the middle and bound with a mitra. Wearing a long tunic, which has fallen from the right shoulder, with overlapp (*diploïdion*) girt above the waist. In her right arm, the circular base resting on her hand, she holds a small statuette of a partially-draped male figure with beard and moustache, his left hand raised to his beard and his right hand holding a small cornucopia filled with flowers. Probably *Vitumnus*. In her left hand is a flaming torch with which she is setting fire to a plumed helmet, a sword, and fasces piled upon a shield at her feet.

Height, 2 ft. 4 $\frac{3}{5}$  in.

These graceful statuettes, as noteworthy for their faultless modelling as for their breadth of treatment, were probably executed in Falconnet's best period before his journey to St. Petersburg.



. v°22.







1230

## THE ORPHAN (*L'Oiseau Orphelin*)

STATUETTE of white marble by Jean Baptiste Pigalle (1714-1791).  
Period of Louis XV.

A child seated on the ground, with his right foot crossed under his left leg. His head bent forward, looking down with an expression of innocent amusement at a dove which he holds in his right hand, and which he is in the act of feeding with a short stick in his left. At his right side a scallop-shell containing the food. The statuette, which has an oblong base, fits into a separate rectangular stand, decorated at the foot with a rich moulding of falling acanthus leaves.

Height of statuette,  $7\frac{1}{4}$  in. ; with the stand,  $12\frac{5}{8}$  in. Length of stand,  $8\frac{1}{4}$  in. ; breadth,  $6\frac{7}{8}$  in.

Ranking with his other well-known masterpiece in the Musée du Louvre, *L'Enfant à la Cage*, this exquisite statuette is undoubtedly one of the most beautiful, as it is one of the most characteristic, of Pigalle's marvellous studies of child life.

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## CANDELABRUM

IN the form of a tripod, supporting a vase with six branches. Of gilded bronze and dark-blue enamelled metal. By Pierre Gouthière (1740-1806). Style and period of Louis XVI.

The tall tripod standing upon a circular base with three deep projections, surrounded at the top with a slightly curved leaf moulding ; the flat and somewhat incurved legs resting upon the backs of three sphinxes couchant with their wings displayed ; the legs decorated in front with small, deeply cut bay leaves, alternating with berries on a vertical stem ; the sides edged on the inside with a recessed cable moulding. Connecting the legs, half way up, is a flattened circular ring, moulded at the edges and ornamented with three bosses with ring handles. At the top, resting within a somewhat similar band fastened to the backs of three rams' heads with which the legs terminate, is a long-necked oviform vase of dark-blue enamelled metal, supported within the tripod by a bacchanal thrysus rising from the centre of the pedestal, and entwined with a vine branch with grapes and leaves. The upper part of the body encircled with a broad golden band decorated with a trail of jasmine, the lower part with narrow upspreading acanthus leaves, alternating with sprays of berries. The upper part of the long neck and the outspreading mouth ornamented with a golden diamond lattice imitating wicker-work, and forming a basket filled with a bunch of flowers and fruit, in the centre of which is a large seed vessel split open at the side. From behind the rams' heads three twisted and fluted stems, enriched with foliated scrolls and terminating in convolvulus-shaped sconces with drooping leaves below, spread upwards in a double curve, forming branches. Higher up, from a band fastened round the narrow neck of the vase, three others spreading outwards above the spaces between those below, are enriched with a high scroll of bay leaves and terminate in cocks' heads, supporting somewhat formal circular sconces upon their combs.

Height, 3 ft. 4½ in.

32

## CANDELABRUM

SIMILAR to the preceding, with which it forms a pair.

These superb candelabra were formerly in the possession of the Comte de Castellane. A somewhat similar pair, also by Gouthière, and almost as finely chiselled, is in the Wallace Collection. Another pair bearing a general resemblance to them, but with considerable variations, is in the Elysée Palace, in Paris.



N<sup>o</sup> 31.







N°33.

N°34.

## CANDELABRUM

IN the form of a goddess supporting a vase with branches. Of gilded bronze and dark-blue enamelled metal. Executed by Pierre Gouthière (1740–1806), from models by Étienne Falconet. Style and period of Louis XVI.

The figure partially draped, the head slightly turned to the right, wearing a fillet, a string of pearls and a spray of roses in her hair, which is dressed in ringlets falling to the neck. Walking towards the front, her left foot upon a cloud and the right foot back, she holds up a small oviform vase upon her left shoulder, the left arm raised above her head. The vase of dark-blue enamelled metal, ornamented at the bottom with a hanging bunch of small golden grapes. Rising from the wide mouth of the vase, which has a low incurved neck, are three spreading branches with fluted stems, decorated with long acanthus leaves curling over at the top. Below the branches, spreading from the same stem, are three curved foliated scrolls terminating within themselves in foliated rosettes, from the centre of which three small ball chains are festooned from scroll to scroll. Supported on the branches, which terminate with small overturned leaves, are three circular sconces, the sides deeply hollowed and encircled at the bottom with small ball moulding. The lower part decorated with a large encircling garland of fruit moulded in high relief and resting upon the base. The upper part surrounded at the edge with a fine cable, and the top with a small pellet moulding. Within the branches rising from the centre of the vase is an upright thrysus, the straight stem entwined with ivy and the top surmounted by a large fir cone. The circular columnar pedestal of dark-blue enamelled metal, mounted on a gilded bronze base surrounded at the top with a slightly curved leaf moulding bordered above with small roundels. The sides of the drum decorated with a garland of small flowers and seed pods, festooned with drops to six studs. Encircling the top is a plain raised band sunk in the centre, surmounted by a narrow double cable moulding.

Height, 2 ft. 4 $\frac{3}{8}$  in.

## CANDELABRUM

SIMILAR to the preceding, with which it forms a pair.

The figure with her head inclined to the right and bent forward. A spray of roses in her hair. The vase supported upon her right shoulder. The right arm raised.

Height, 2 ft. 4 $\frac{3}{8}$  in.

These beautiful candelabra, which were formerly in the collection of the Duke di Dino,<sup>1</sup> may certainly be classed among the finest examples of their kind in existence. Whether Gouthière or Thomire was the

<sup>1</sup> Great-grandson of the once famous Charles Maurice de Talleyrand-Perigord, Duke of Talleyrand and Sagan, 1st Duke of Dino.

greater craftsman in gilded bronze in the reign of Louis XVI., will probably always remain a vexed question. What is certain is that the work of both stands out conspicuously above that of any of their contemporaries. What is equally certain is that much of the finest work in many royal and other collections, both public and private, hitherto ascribed to Gouthière, was actually executed by Thomire. As a matter of fact, Gouthière never worked for the King, although his Majesty and Queen Marie Antoinette purchased some of the most famous work at the sale of the celebrated collection of the Duc d'Aumont. Thomire, on the other hand, was for many years a servant of the State. His brilliant reputation was at one time allowed to suffer merely because he had the misfortune not only to outlive Gouthière, but because in his old age he was compelled to continue working in a style more rigid and less congenial throughout the First Empire and the Restoration well into the reign of King Louis XVIII.





N<sup>o</sup> 35.

N<sup>o</sup> 36.

## CANDELABRUM

In the form of a goddess in classic dress, holding up a branch of a flowering tree with foliage. Of gilded bronze, on a white marble base, with gilded bronze mounts. Style and period of Louis XVI.

The figure, partially clothed in a Dorian chiton with a fillet in the hair tied in a bow in front, walking towards the front, her left foot on the base, the right foot back. The head turned slightly to the left. With her left arm raised across the body, holding up one end of her drapery with the stems of two branches to her right side, she supports the upper part of one at arm's length with her right hand. The branches modelled in their natural form with leaves. The branch to the left spreading into two, the inner twig flowering towards the top, where there is a small, upright, bell-shaped flower and two oval buds below; the outer branches terminating in a large double flower with a bell-shaped calyx, forming the sconce. Mounted on the white marble drum of a fluted column, encircled at the bottom with a small golden pellet moulding. The base surrounded by an open-work moulding of flat acanthus leaves, alternating with a tongue ornament. Supported on three short, gold feet fastened to the vertical marble sides. The feet fluted in front and ornamented at the base with guttae.

Height, 1 ft. 9 $\frac{1}{2}$  in.

## CANDELABRUM

ALMOST similar to the preceding, with which it forms a pair.

The figure with her head turned to the right and forget-me-nots in her hair. Standing on the right foot, the left arm raised.

These graceful candelabra, although retaining to a great extent the manner of Falconnet, were probably modelled by Boizot, who worked much with Thomire.

IN the form of a tripod, enclosing a central shaft, supporting a miniature pedestal and vase. Of gilded bronze, ornamented in high relief, and finely chiselled. By Pierre Martincourt. Style and period of the last years of Louis XV.

The circular raised and incurved stand of the candlestick decorated at the bottom with an encircling band of falling leaves, cut in three places by a raised rib, which, widening as it falls, is carried down from the top of the stand over the edge on to the plain vertical sides of the base, to which it forms an overlapping projection. The ribs ornamented, where they cut the encircling moulding, with upright acanthus leaves, and above, on the top of the stand, with narrow sunk panels engraved with horizontal lines and partially covered with falling sprays of minute cherry leaves and cherries in relief. The spaces between the ribs ornamented with large sunk panels decorated with a formal open-work pattern formed by curved foliated scrolls terminating on each side of an upright flaming torch, with the head of an eagle holding in its beak the end of a drapery festooned across the torch. On the top of the stand, forming the base of the tripod, is a small circular drum, which, like the base of the stand, has three small projections; the bottom surrounded with a fine pellet moulding, the sides ornamented with small sunk panels finely tooled. Standing upon the base, with its feet upon the three projections, is a tall, slender tripod, the tapering and slightly incurved legs terminating at the top with an oblong vertical panel with sunk decoration of finely engraved horizontal lines. The outspreading feet ornamented with a long, narrow acanthus leaf spreading up the legs, which are connected near the bottom with a narrow circular band carried outside them with a small square-shaped protrusion. Within the tripod, resting on a small and richly foliated base, is a central shaft in the form of a fluted quiver filled with arrows, surmounted by a tall bell-shaped capital, decorated with outspreading acanthus leaves, supporting, as an entablature, a flat circular band inside the vertical tops of the legs, and thus forming the top of the tripod. The band decorated with engraved vertical lines. Immediately under the band encircling the top of the central capital is a small pellet moulding. The tripod is further decorated: outside with three garlands of apples, pears, and small fruit, finely modelled in relief, festooned over the incurved upper part of the legs, and fastened by the tapering ends to three studs in the circular entablature between them; and within with a small curb chain threaded through tiny rings at the top of the quiver, and festooned to three similar rings fixed inside the upper part



N°37.

N°38.



of the legs. Upon the top of the tripod is a ring of fine cable moulding surrounding the outspreading base of a tall, spirally-fluted circular pedestal. Upon which, with their faces turned outwards and framed between pairs of double wings supported on the projecting tops of the legs, are the heads of three zephyrs, with their cheeks puffed out in the act of blowing. Standing upon the pedestal is a tall, crater-shaped vase with vertical sides, forming the sconce, the body decorated with three festoons of small bay leaves in relief, caught up to three studs with bows of ribbon. The outspreading mouth ornamented underneath with fluting, and the base surrounded by a fine cable moulding. The lower part of the body decorated with upspredding leaves moulded in relief, and the circular stem enriched at the top and bottom by a rib moulding.

Height,  $11\frac{3}{4}$  in.

## CANDLESTICK

SIMILAR to the preceding, with which it forms a pair.

Height,  $11\frac{3}{4}$  in.

These elaborately designed candlesticks were formerly in the possession of Queen Marie Antoinette, the double-headed eagle of Austria appearing as one of the devices, forming the monogram M. A., upon the stand. Removed from the Trianon at the time of the Revolution, they subsequently passed into the collection of M. Lebœuf de Montgermont, after whose death they found their way to England. A similar pair in equally fine condition, probably once forming with these a set of four, was sold at the Léopold Double sale in 1881. They are now in the Wallace Collection.

Engraved in "The Cabinet of the Duke d'Aumont," by Baron Davillier, and again in the Léopold Double sale catalogue. Reproduced in more modern works by Lady Dilke, M. Emile Molinier, and others.

**CUPID'S RETURN** (*Le Retour de Cupidon*)

VENUS attended by Flora, seated on each side of a vase, with Cupid running towards the former. Of gilded bronze and white marble, on a white marble stand, with gilded bronze mounts. By Étienne Falconnet (1716–1791), and Pierre Philippe Thomire (1751–1843). Style and period of the first years of Louis XVI.

On an oblong marble stand, the front curved outwards in the centre. The clock in the shape of a white marble barrel-shaped vase with a fluted neck, the front of the flattened body forming the dial, which is surrounded by a circular frame draped on each side with a spray of bay leaves and berries tied at the top with a bow of ribbon. The wide shoulder of the vase surrounded by a band of open-work foliated ornament edged with a small pellet moulding at the top and bottom. The body encircled at the bottom by a similar pellet edging, and the lower part of the vase decorated with three large upspreading golden acanthus leaves. The circular base of the fluted golden stem decorated with similar leaves pointing downwards. The vase filled with a bunch of roses and other flowers, with a spray trailing down on to the shoulder at each side. At the back of the vase, decreasing in height as it curves forward on each side of the stand, is a white marble screen, supporting and joined to the body of the vase at the back, and terminating on each side of the stand in a seat. The front of the screen ornamented with an open-work panel of a somewhat formal pattern, elaborately foliated. On the ends of the screen, seated to the left, Flora, partially draped, holding a rose in her right hand, her left arm raised to the shoulder of the vase, the hand resting upon it. To the right, Venus, also partially draped, her hair encircled with a fillet tied in a bow in front, a wreath of flowers in her left hand, and the right arm raised in similar manner to that of her companion. In front of her on the marble stand, running towards her with his arms outstretched, a small Cupid appears to wish to embrace her. The curved front of the stand decorated with a gilded bronze panel finely executed in relief—*Cherubs sacrificing the emblems of peace and war on the altar of love*. At the ends and sides, a foliated star ornament. The marble stand supported on six short feet surrounded by a broad fluted moulding. The dial of the clock of white enamel, the hours painted with black Arabic numerals, the minutes 15, 30, 45, 60 in blue, the days of the month 1 to 31 in crimson. The dial also encircled by a small golden ball chain festooned between the numerals with minute flower drops. The minute hand of gold, with

N° 59.

N° 51.

N° 52.

N° 34.



N° 39.



a lyre-shaped base extending into two interlaced garlands, and terminating in an arrowhead. The hour hand with a scallop-shell base supporting a rayed sun terminating with an arrowhead ; the month hand, an arrow of blue steel. Inscribed on the dial in red, in flowing characters, *à Paris*.

Height, 2 ft.  $2\frac{7}{16}$  in. ; width, 1 ft. 6 in.

This fine clock is remarkable for the beauty of its mounts and the free modelling of the figures, especially of the Cupid and the small cherubs on the panel in front of the stand.

VENUS ARMING CUPID (*Venus et Cupidon*)

VENUS driving a chariot upon a cloud, with Cupid flying at the side. Of gilded bronze, on a white marble stand, with gilded mounts. The design by Étienne Falconnet; the clock by Roque of Paris. Style and period of the last years of Louis XV.

On an oblong marble stand, the front curved outwards in the centre, is a cumulus of golden clouds. Upon them, the wheel forming the dial of the clock, is a classic chariot with fluted sides, decorated at the top with a continuous band of foliated scrolls, and edged with a formal moulding of bay leaves and berries. Harnessed to the chariot, the ends of the traces held in the beaks of two protruding eagles' heads with which it terminates in front; a pair of doves, holding in their claws a cross-bar to which the other ends of the traces are attached, are flying over the clouds to the left. Seated upon a tasselled cushion in the chariot, with roses in her hair and her figure partially covered by a drapery thrown over the right shoulder, the end fluttering behind her in the wind, the Goddess is handing down a dart with her left hand to a Cupid running upon the clouds as he flies behind her by the side of the chariot, with a bow in his left hand and a quiver slung over his shoulders. The reins, which are attached to small wreaths round the necks of the doves, held up in the Goddess's right hand. The curved front, the sides, and ends of the marble base decorated with gilded bronze panels. In the centre a finely executed relief with *Cupids carrying a captive to the altar of love*. On each side, and at the ends, an open-work pattern of intersecting foliated scrolls enclosing flowers. Upon the clouds in front a bow, two arrows, and a small wreath of flowers. The stand supported on four short composite legs, each with two fluted and two spiral shafts joined together, and surrounded by circular protruding bands. The dial of the clock of white enamel, the hours numbered in black in Roman numerals, surrounded by the minutes in Arabic numerals. The open-work gilded hands ornamented with a foliated pattern. The dial inscribed in black, in flowing characters, *Roque*, and in Roman capitals, *& Paris*.

Height, 16 $\frac{3}{8}$  in.; length, 14 in.

This beautiful clock, the mounts of which were probably executed by Thomire, may certainly be classed among the happiest of the many models of a more or less similar kind for which Falconnet and his successors were famous. The exquisite modelling of the small figures on the panel in front of the stand, as well as the life-like expression of the Cupid, are alike remarkable. Formerly in the collection of Madame Lelong in Paris.



N° 40.



## OLD SÈVRES

OLD Sèvres china will probably retain its unique pre-eminence as in certain respects the most beautiful of European porcelain, until the world shall again witness the same sinister conjunction of circumstances which produced it—a Court circle which made the pursuit of pleasure the great business of life, enriched by legalised plunder of the people, and able, at its own despotic will, to kidnap into its service the best artists of the time. Until the return of that highly undesirable “Age of Gold,” although much china of admirable quality still finds, and doubtless will find, its way into the market, the original “soft paste” Sèvres will probably remain unsurpassed and unsurpassable in its own peculiar qualities of technical perfection, its beauty and lustrous transparency of colour, and the extraordinary artistic skill of its decoration. Considerable controversy has arisen with regard to the statement of Voltaire that European porcelain was first manufactured at St. Cloud, just without the old *enceinte* of Paris, and, if he meant that no porcelain had been previously made elsewhere in Europe, the assertion is beyond doubt incorrect. Porcelain of a kind is recorded as having been made at Venice as early as 1470, and again in 1518, although the record cannot be checked by the existence of any example which can be with any probability referred to these particular manufactures, and the same may be said of certain porcelain said to have been made at Ferrara in 1561-1565. Coming down a few years later, to the “Medicean porcelain” manufactured by Francesco de Medici at Florence as the result of experiments conducted by Bernardo Buontalenti and Ulysses Aldrovandi between 1575 and 1587, we stand on firmer ground. Undoubted specimens of the ware exist, and may not unfairly be described as real porcelain, even if artificial.

But all these apparently disconnected enterprises remained barren of practical result. In some at least of these early discoveries, as in certain other cases in later days, it seems not unlikely that one important ingredient in the composition of the paste employed was a kaolin from China, either openly imported or clandestinely smuggled in by the dealers in Oriental chinaware. In any case, the supply of the necessary material seems always to have been strictly limited. Even the Medicean porcelain, which we are told was made partly of a white earth from Vicenza, ceased to be manufactured on the death of the inventor of the composition, and it certainly seems more probable that the inventor should conceal the true *provenance* of his china-clay than that so valuable a deposit at so well-known a locality should have been so suddenly exhausted or lost sight of. However this may be, the existence of Florentine porcelain in the sixteenth and early seventeenth centuries, and of English porcelain successfully manufactured—according to documentary evidence—by Dwight at Fulham at least as early as 1671, are fatal to any claims of priority put forward on behalf of the French factory. On the other hand, if Voltaire simply meant that St. Cloud was the great mother porcelain factory of Europe, from which all, or nearly all, the other factories are offshoots, either direct or indirect, he is probably quite justified in his remark. The Florentine and other early manufacturers died without issue. St. Cloud became the fruitful mother of many children. The experiments, however, which first succeeded in producing a true Western, as distinguished from an Oriental, porcelain, originated not at St. Cloud but at Rouen, where the manufacture of a coarse kind of earthenware seems to have been an important branch of local industry from immemorial antiquity. These experiments were conducted by one Louis Poterat, Sieur of St. Étienne, who in 1690 was proprietor of a considerable *faience* pottery in the outskirts of Rouen, and to Poterat, rather than to any other, seems to be due the honour of being the real founder of the manufacture. Strangely enough, although the fact is far from being unparalleled in the history of inventions, Poterat himself never made any practical use of his own discovery. Whether he was deterred by the difficulty of obtaining the necessary materials, or, possibly, by the prospect of injuring his own

business as a manufacturer of the *faience* for which the old Norman capital shortly afterwards became so deservedly famous, will probably remain a mystery. All that is known with any certainty is that, for some reason which he himself regarded as sufficient, he parted with the secret of his invention to a brother potter at St. Cloud, where the manufacture at once started on its chequered but glorious career. A brief account of the early pottery at St. Cloud, to be found in the *Dictionnaire Universel de Commerce*, by Savary de Bruslon, throws an interesting side-light on the public appreciation of its productions in the first years of the eighteenth century :—

“ Fifteen or twenty years ago attempts were made in France for the first time to imitate Chinese porcelain. Certain early experiments at Rouen proved to be fairly successful, and these efforts have since been so happily improved upon by the factories at Passy and St. Cloud that the only qualification now needed to render French porcelain equal to that of China is that it should have travelled a distance of five or six thousand leagues, and that it should pass for a foreign production in the eyes of a nation accustomed to value only that which it does not possess, and to despise every production of its own.”

The gibe of the commercial lexicographer was probably well deserved at the time, but it was soon to lose its point. As early as 1698 Martin Lister, a celebrated English surgeon, perhaps an ancestor of one still more celebrated in our own day, paid a visit to the factory at St. Cloud, and speaks of the “china-ware” he saw there in terms which indicate that a “soft paste” white porcelain was already being produced there in considerable quantities. Indeed, by the time de Bruslon had published his *Dictionnaire*, his sarcasm was almost out of date. The fame of the new French porcelain was already established in France and England, and its intrinsic excellence had created an enormous demand for it among the wealthier classes of society. *Faience*, or earthenware, formerly universal even on the tables of kings, had already for many years been to a large extent supplanted by imported Chinese porcelain, but the comparative costliness of the substitute practically prohibited its adoption for anything like general domestic use. The new ware was now rapidly superseding both the *faience* of the West and the china of the East, not merely as a luxury or a

fashion, but as a practical necessary of domestic life in both countries. This household revolution, for a far-reaching and most beneficial revolution it was, affecting as it did both the health and the comfort of the general community, really originated, there is every reason to believe, either directly or indirectly, in the mother porcelain factory of St. Cloud.

In 1711 a rival establishment was started at Lille. This was followed in 1725 by another at Chantilly, and in 1735 by a third at Mennecy Villeroy. Of these new factories, however, only that at Chantilly, which was under the patronage and protection of the Prince of Condé, ever reached any real importance, and even of Chantilly it is only necessary to speak in passing as a connecting link in the history of the Sèvres works after leaving St. Cloud. In 1740 two brothers named Dubois, who were, partially at least, in possession of certain trade secrets jealously guarded at St. Cloud, transferred their services from the original works to the rival pottery at Chantilly. A few months later they were discharged for misconduct, a circumstance which seems to indicate that the disclosure of any secret they might possess was regarded with equanimity both at St. Cloud and at Chantilly. The doors of both establishments being thus closed against them, the brothers next appealed to the Marquis Orry de Fulvy, a brother of the Controller-General of Finance, for permission to establish an entirely new manufactory under his direction. The Marquis listened favourably to a scheme so full of golden promise, and through the influence of the Controller-General, the King was persuaded to allow the disused riding-school, and some of the outbuildings of the Château of Vincennes, to be utilised for the new venture. After some three years, the management of the brothers Dubois produced a result probably not unexpected by their former employers. The Marquis had advanced large sums of money to keep the works going—the King himself had advanced more. All had been lost in a series of costly and unsuccessful experiments. The Controller-General was in despair. The brothers Dubois were once more turned adrift, and there seemed to be no alternative but to close the works. In this crisis, an intelligent and honest craftsman named Grivaut, who had been employed in the works, petitioned to be allowed to conduct one final series of experiments. The result was

conclusive and successful, and in 1745 the future fortunes of the porcelain factory at Vincennes were assured. The same year a new company was formed, to which the King granted exclusive privileges for twenty years, and the works at St. Cloud and Chantilly were formally transferred to Vincennes. In 1753 the concessions thus obtained were sold, and one-third of the shares having been bought by the King, the works were thenceforward known by the title of "The Royal Manufactory." In 1756, more space being required, the pottery was removed to Sèvres, and four years later, the King having become sole proprietor, the "Sons of St. Louis" formally appointed their august selves the only manufacturers of porcelain within their dominions, the new works being styled *Manufacture Royale de la Porcelaine de France*. Ten years later still, in 1770, the royal chinaware was advertised as *Porcelaine du Roy*; and at this point it may be convenient to interrupt the story of the Sèvres factory in order to call attention to the remarkable change first introduced into the manufacture of French porcelain about this time.

From the time of Poterat's first experiments at Rouen down to the year 1770, the entire output of the French porcelain factories had consisted of articles made in what is known in France as *pâte tendre*, and in England as "soft paste." In this year for the first time, commercially at least, the factories were able to turn out articles in *pâte dure*, or "hard paste," which at a later period was destined entirely to supersede the "soft" in the Government factory of France. The broad difference between the two "pastes," or "bodies," may be clearly indicated without entering into any elaborate technical analyses which may be consulted in works devoted to a description of the practical manufacture of porcelain. The "soft" paste is an artificial and generally highly complicated composition, made up of a number of ingredients varying in almost every manufactory. The "hard" paste consists principally of *kaolin*, a natural white clay derived from the decomposition of the minerals known as felspars in granitic rocks. In one of his curious botanical poems which attracted much attention towards the end of the eighteenth century, Dr. Erasmus Darwin alludes to the difference of the two "pastes" in a passage unkindly quoted for its melody by George Canning in his notes to the "Loves of the

Triangles," which first appeared in the pages of the "Anti-Jacobin." The philosophic poet thus addresses the subterranean spirits who are supposed to be the agents for carrying out the geological processes that take place in the crust of our earth:—

" Gnomes, as you now dissect with hammers fine  
The granite rock, the nodul'd flint calcine ;  
Grind with strong arm the circling chertz betwixt,  
Your pure kao-lins and pe-tunt-zes mixt ! "

An instruction, indeed, which Mother Earth had contrived to carry out for some millions of years without calling in the assistance of the gnomes. The expression "soft," however, as applied to the "paste" of which porcelain is made, does not refer to the actual consistency of the "paste" itself so much as to the fact that it is incapable of resisting the high temperature necessary to "fire" the "hard paste" properly. The heat required to bake the "hard paste" is, in fact, sufficient to melt most of the artificial porcelains, old Sèvres included.

The same distinction holds good with regard to the glazes employed. The harder "bodies" are, as a rule, covered with harder glazes, while a "soft" glaze, whether on a "hard" or "soft" body, can in most cases easily be scratched with a knife.

It will be seen that this introduction of "hard" paste at the Royal factory affords a convenient line of demarcation between the china produced before 1770 and that produced after this date. The "Age of Soft paste" and the "Age of Hard paste" are accordingly as well known among experts in chinaware as the Ages of Stone, Bronze, and Iron are among archæologists in general. In both cases, however, the classification is apt to prove a snare for the unwary, unless strict regard is paid to the local *provenance* of the specimen classified. In Saxony, "hard paste" china was produced in large quantities for some fifty years before 1770, and even the connoisseur may at times find it difficult to distinguish certain examples executed at other potteries before 1770 from some subsequently produced at Sèvres. Another fruitful source of confusion is that, as with the divisions of prehistoric times, the ages overlap to a considerable extent. Thus, for no less than thirty-five years after the introduction of "hard paste" at Sèvres,

articles in "soft paste" continued to be produced at the same manufactory. In addition to these sources of confusion, moreover, it has to be continually remembered that in certain varieties of porcelain "hard paste" and "soft paste" are so intermixed and graduated the one into the other that even a chemical analysis of their constituents might fail to distinguish to which class they really belong. Even here, however, the troubles of the classifier are by no means at an end. The term *vieux Sèvres* is generally employed to denote those specimens of *pâte tendre* produced before the introduction of the *pâte dure*. According to the precisians, therefore, no porcelain manufactured at Sèvres after 1770, even though it be exactly similar to examples manufactured before that date and belong to the respectable antiquity of pre-Revolution days, can be correctly classed as *vieux Sèvres*, while, on the other hand, none of the magnificent specimens of *vieux Sèvres* produced between 1748 and 1756 are, as a matter of history, *vieux Sèvres* at all, but *vieux Vincennes*.

How the manufacture of "hard paste" porcelain found its way to Vienna and elsewhere before its introduction at Sèvres will be told when we come to the history of Dresden china. Here the Saxon and Austrian *pâte dure* is only referred to in connection with its transmigration to the Royal French factory. The secret of the manufacture was as jealously guarded at Vienna as it had been elsewhere, but valuable secrets known to two or three workmen generally possess remarkable powers of dissemination. In 1749 a workman named Ringler contrived to escape the vigilance of the sentries at Vienna, and fled to the potteries at Höchst in Prussian territory. Here, with the assistance of a merchant named Gely, he started the manufacture of the "hard paste" porcelain, and achieved considerable success. But Höchst was less effectively watched and sentinelled than Vienna. Gradually the secret spread like a sporadic infection over Europe, to Berlin, to Baden, to Frankenthal, to Strasburg, to Sèvres itself. The story is that Ringler, who was known to carry his papers about his person for safety, was taken off his guard by some of his fellow-workmen at Höchst, who persuaded him to drink too freely—probably of liquor purposely drugged—the plotters taking advantage of his intoxication to secure copies of his invaluable recipes. However this

may be, finding that his secrets had been stolen, Ringler left Höchst in disgust and went to Frankenthal, where he offered his services to a certain Paul Hannong, who immediately converted his *faience* pottery into a manufactory of porcelain, and in 1752 started a similar establishment at Strasburg. The news of Hannong's success soon reached Sèvres, and the King at once issued an order for the works at Strasburg to be closed, the order being accompanied by a gracious intimation that his Majesty would be pleased to purchase the secret of making "hard paste" for the benefit of his own Royal factory at Sèvres. The bargain was not to be settled so promptly. The price asked by Hannong, ten thousand francs, was considered excessive by the King, and Hannong, forbidden to continue his works at Strasburg, retired to his pottery at Frankenthal, which was under the protection of the Elector Palatine. Here he died in 1754, having previously sold his porcelain works to his elder son for thirty-five thousand francs. The negotiations shortly afterwards reopened by M. Boileau, then Director of the Sèvres factory, with Hannong's elder son were even less satisfactory than those with the father; and it was not until 1761 that acceptable terms were finally arranged with the younger son, Pierre Antoine Hannong, who seems to have also been negotiating with Boileau since 1753. The bargain at last was struck. A part of the money was paid, the secret was revealed. No doubt, under certain conditions, it was of incalculable commercial value. It contained the potentialities of "wealth beyond the dreams of avarice." The only drawback was that in France at the time the requisite conditions were non-existent. What was wanting was the kaolin, the china-clay from which to manufacture the porcelain. For all practical purposes, the Frankenthal potter might as well have prescribed to his Majesty the employment of the brains of the sea-serpent in the manufacture. One secret, which still remains a secret, was not included in the bargain, and that was, whence came the kaolin which Hannong himself made use of?

The disappointment was profoundly tantalising, but at least it indicated the direction in which to work, and a special search was made for the precious clay throughout the kingdom by Edict *de par le Roi*. King and chemist, prince and potter, were all equally eager in quest of the

grand desideratum, and in the meanwhile the great rival pottery at Dresden kept on exporting ever-increasing quantities of hard-paste ware with exasperating success ; gradually driving out of the great markets of the world the soft-paste products of the Sèvres potteries, costly to manufacture, and, in competition with the harder porcelain, unfitted to stand the wear and tear of domestic use. The situation was rapidly becoming intolerable. Experiment followed experiment, only to swell the catalogue of failures. Clays and compositions innumerable were tested and rejected. Once, indeed, in 1765, a sample of real kaolin was discovered near Alençon by Griettard, but when put to proof in the laboratory of the Duke of Orléans, it was found to be of so poor a quality as to be practically worthless.

Still, it would be a mistake to regard this long delay in the discovery of a suitable china-clay as an unmitigated misfortune. The failure in the quality of the material was a powerful and continuous incentive to make up for the deficiency by superior artistic excellence, and, had the necessary kaolin been discovered at an earlier period, there can be little doubt that many of the marvellous and unrivalled examples of soft-paste, known and prized throughout the civilised world as *vieux Sèvres*, would never have been produced at all.

At last, in 1769, the momentous discovery was achieved. China-clay in large quantities and of excellent quality was found to exist in Poitou. The accepted story, corroborated in most of its details, attributes the find to a certain Madame Darnet, the wife of a poor apothecary living at St. Yriex, near Limoges, a lady endowed with a frugal mind and some power of observation. She had noticed in the banks of a ravine near her house a certain soft white earth which she fancied might be used as an economical substitute for soap. She accordingly procured a sample of it, which she showed, doubtless with a due meed of self-applause, to her husband. The apothecary, who was mineralogist enough to surmise, if not to realise the full value of the discovery, at once submitted a consignment of his wife's soap to a friendly chemist at Bordeaux, named Villaris, who immediately forwarded it to Macquer, at that time chief of the chemical department at Sèvres. Macquer at once recognised the material as the veritable kaolin so long sought and sighed for in vain. From that day to this, the

revolution thus accidentally wrought through the unconscious instrumentality of the apothecary's wife has exercised an influence not only on the Royal factory of Sèvres, but on the ceramics of the world. Poor woman, she suffered under the bye-law of Destiny, so commonly enforced in relation to discoverers. In 1825 she was still living at St. Yriex in the lowest depths of poverty and misery. For the widow to remain in the old home near her soap-mine was to court starvation. With the courage of despair she undertook the weary pilgrimage of some four hundred miles on foot to Sèvres, where the Royal factory was then under the direction of Alphonse Brongniart. To him she told her strange and melancholy story, and the kind-hearted Director, after himself relieving her immediate necessities, a little later induced King Louis XVIII. to grant her a small pension out of the Civil List.

The successful introduction by Macquer in 1770 of the manufacture of true hard-paste porcelain was practically the death-warrant of the celebrated *vieux Sèvres*. For another generation the manufacture of the soft-paste ware survived, but the output dwindled year by year before the increased demand for the hard-paste, and in 1804 Brongniart finally discontinued the manufacture.

The rest of the history of the Sèvres pottery is soon told. From its inception the Royal factory had been placed under Managing Directors, of whom Boileau, who died in 1773, was the first. Boileau was succeeded by Parent, who in 1776 was superseded by Requier, who remained in control of the works until he was imprisoned in the dark days of the Terror in 1793. It is a remarkable fact that the Sèvres pottery, an exclusively Royal possession, manufacturing only articles of luxury and fashion—an institution, moreover, which, owing to its special privileges, was actively opposed to the interests of the private manufacturer—should have been allowed to survive the almost universal destruction of everything connected with the *ancien régime*. Such, however, was the case, and the works were formally handed over by the Convention to three of its members, citizens Salmon, Hettlinger, and Mayer, who solemnly decreed that thenceforth the Royal china-ware should be known only under the name of *porcelaine de Sèvres*, a title which has already survived two Republics, two Empires, a Kingdom, and a Commune. In 1800 the three Revolutionists were re-

placed by a single Director, Brongniart being appointed to the post by Napoleon himself. In 1840, in 1848, and again in 1870 and 1871, it underwent a series of strange vicissitudes from which it has always triumphantly emerged.

The various colours of Sèvres porcelain have never been excelled, many never equalled. They were originally known, and still are, under special names, of which perhaps *bleu de Roi*, *bleu turquoise*, *rose Pompadour*, *jaune jonquille*, *violet pensée*, *vert pré*, and *vert pomme* are among the best known and the most appreciated. The gilding, especially of the *vieux Sèvres*, is superb, and the decoration, from the technical point of view, is the very perfection of artistic craftsmanship.

TALL crater-shape (*Forme Médicis*), of Gros bleu Sèvres porcelain, hard paste, richly mounted with figures and other ornaments of gilded bronze, from designs by Boizot; moulded in high relief and finely worked by Pierre Philippe Thomire. Style and period of Louis XVI.

The body of the vase decorated at the top with an elaborate garland of fruit and flowers, moulded in relief and festooned round the sides to four circular studs; in front with a bow of waving ribbon and a hanging drop, and at the sides with hanging cords and tassels. The lower part of the body encircled, above a wide hollowed band with which the vase itself is moulded, with a narrow ribbed moulding, bordered at the bottom with minute formal foliation. The top of the cup surrounded below the hollowed band with a broad open-work band of leaf-shaped scrolls, framing alternate formal palm leaves, and serrated leaves with berries. The spaces between the scrolls, and the bottoms of the scrolls themselves, decorated with small hanging bunches of berries, with minute outspreading leaves above. The band edged at the top with a narrow fillet, bordered above with a ball moulding. The lower part of the cup encircled with a wide, up-spreading band of open-work ornament formed by two shields and four ægises borne on spears and surrounded by curved intertwining sprays of bay leaves. The oblong, octagonal shield in the centre, in front, decorated in relief with the head of Aurora, framed with her own hair, on a sun-rayed background. On the ægis to the right, which, like that on the back to the left, is curved at the bottom and terminates at the sides in eagles' heads facing inwards, is the mask of a fury. On the ægis to the left, which terminates, like that on the back to the right in two cocks' heads facing inwards, is the head of a lion. The central shield and the ægises at the back of the vase decorated with similar heads. The sides of the vase ornamented with elaborate handles. Supported on a raised fluted stem, widening as it rises from the base to the top of the cup, where it terminates in a massive volute, decorated in front with roundels and small leaf mouldings, and at the sides with circular foliated rosettes. The front of the stem ornamented with falling sprays of formal palm and other leaves with berries, and the sides with narrow, tapering, sunk panels engraved with minute lines. Resting upon the volute is a shallow platform, standing upon which, and thus forming the open handles, are two partially draped female figures, one slightly behind the other, encircling the waist of her companion with her right arm, and holding in her hand the end of a garland of small roses festooned across the figures, the other end being held up in her left hand. The outer arms of both figures raised and helping to



1072



steady a long-shaped oval basket, filled with flowers and fruit resting upon their heads, and fitting under the overspreading mouth of the vase, thus giving to the figures the appearance of caryatides. The overturned lip of the vase decorated with a large reversed tongue ornament in relief, alternating with stems of narrow leaves, surmounted by forget-me-nots. The upper part of the incurved circular stem of the vase ornamented with a broad fluted moulding spreading outwards, ornamented at the top with a double row of pointed leaves, the fluting surrounded below with a plain ribbed moulding. The lower part encircled with a deep moulding of large falling leaves, alternating with drops of small berries hanging from long vertical stalks, bordered above with a narrow plait moulding. Square, gilded, bronze plinth. Inscribed on the plinth, at the back, in Roman capitals : “ Manufacture — Royale—des—porcelaine—de—France—La garniture—fait—part—Thomire—ciseleur—doreur—du—Roy—lan—1787.” In the right upper corner, “ T. H.” stamped between two fleurs-de-lys.

Height, 2 ft.  $2\frac{1}{2}$  in. ; diameter at top, 1 ft. 5 in.

This magnificent vase, undoubtedly one of the finest examples of French mounted porcelain in the world, was formerly in the Palace at Versailles, where it formed one of a set of four. Removed at the time of the Revolution, one of them is now in the Museum of the Louvre, forming part of the collection of the Garde-Meuble. The other two have never since been found. They were formerly adorned with lids, surmounted by gilded bronze figures of Achilles, Mars, and two of Minerva. A lid of a missing case, surmounted by Minerva, is still preserved in the collection of the Garde-Meuble.

TALL crater-shape (*Forme Médicis*), of Gros bleu Sèvres porcelain, hard paste, mounted with gilded bronze ornaments in high relief, the handles in the form of terminal statuettes of winged goddesses. Style of Louis XVI.

The body of the vase moulded at the top of the cup with a wide sunk band, bordered above and below with a narrow, raised moulding. The bottom of the cup decorated with very large upspreading golden acanthus leaves, the spaces between the points of the leaves ornamented with upright foliated ornaments, terminating at the top in cone-shaped bunches of berries. The sides ornamented with terminal statuettes forming handles. The heads bent slightly forward; the hair bound with a double fillet, dressed with two long plaits falling down from the back of the head and fastened together over the neck in front. The figures, which are draped at the waist, terminating in a long tapering acanthus leaf carried down the cup, with its point resting upon the top of the stem. The high wings spreading on to the sides, and carried upwards under the wide outspreading mouth of the vase, which has the appearance of being supported by them. The wide, overspreading lip ornamented with a raised tongue pattern, framed by a narrow band, the spaces at the bottom between the tongues decorated with minute leaves, spreading outwards over a tiny roundel and forming a narrow border. The lip at the top surmounted by a plain band of gold, decorated at the side with a continuous pattern formed by two minute waved and intersecting ribbons above a narrow band of finely engraved vertical lines.

The incurved circular stem, supported upon a square blue plinth, is itself moulded in relief at the top and bottom, and encircled at the top with a wide and formal wreath of bay leaves and berries in high relief, bordered above with a narrow fillet edged at the top with a small pellet moulding. Mounted upon a gilded bronze base with a square plinth, surmounted by an ogee moulding, enriched with leaf ornaments, alternating with smaller outspreading leaves suspended between them on long vertical stalks, and edged at the top with a narrow pellet moulding.

Height, 1 ft. 8 $\frac{7}{10}$  in.; diameter at top, 1 ft.

This graceful vase, probably made in the period just preceding the Revolution, was probably designed by Boizot and executed under the supervision of Thomire.



N<sup>o</sup>42.







. V. 4.3.

## VASE

OVAL-SHAPE, Bleu de Roi ground, decorated with white ornament and four small medallions, painted with portraits in *camaieu*. Moulded in high relief and richly gilded. Supported on four feet on a porcelain base mounted on a gilded bronze stand. The central vase of a set of five. Soft paste. Style and period of Louis XVI.

The body of the vase encircled with a wide band ornamented in high relief with a large continuous key pattern, edged with bands of gold engraved *au clou*. The fret carried at the front, back, and ends of the vase under four raised rectangular blue panels, painted in gold with large oval rosettes and framed with a golden-edged white band decorated at the top and bottom with vertical, and at the sides with horizontal, gold lines. The tall upper part of the incurved body ornamented with sixteen white flutings edged with gold. The top encircled with a raised blue band decorated with a wide running gold key pattern in high relief, bordered at the top with a narrow white band painted with small vertical gold lines. The upper part of the vase further enriched with a large formal garland of golden bay leaves and berries in high relief, festooned with hanging drops to four gold studs fixed under the band of ornament encircling the neck. The four spaces thus formed above the festoons at the front, back, and ends of vase ornamented with a raised circular medallion suspended by golden-edged white bows from four similar studs to those supporting the festoons. The medallions, which are framed with gold, painted with portraits in *camaieu* on a chocolate-coloured ground. In front the bust of a lady. The head to the left, and the hair dressed in ringlets. Probably intended for a portrait of a member of the Royal Family. On the medallions, at the back and on the right side, are somewhat similar busts. On the medallion to the left the bust of a man, the head to the left, crowned with a wreath of bay leaves. The vase supported at the front, back, and ends on four wide white feet with blue sides, the legs continued up the lower part of the body, which is thus divided into four blue panels, each framed with a narrow white band edged with gold. Superimposed, in front of the legs and feet, which are edged with gold and spread slightly outwards at the bottom, is a smaller but similarly shaped leg and foot, the base of the foot decorated in front with small vertical gold lines. The front of the incurved leg ornamented down the centre with a band of blue scale pattern in relief, bordered with gold, between two narrow golden-edged white bands. The feet resting upon a high oval stand, the flat top decorated with two broad golden bands. The blue incurved sides

decorated with a large continuous pattern of oval white bands edged with gold framing blue medallions. The frames surmounted at the top with a white moulding striped horizontally with gold, and entwined diagonally with two narrow golden-edged blue ribbons, fastened where they cross one another with a golden stud. The raised oval lid ornamented with blue fluted cabling rayed at the bottom with gold, alternating with narrower golden cabling. At the top a spherical knob with spiral alternate blue and gold flutings. Mounted on an oblong octagonal stand of gilded bronze, the four straight sides ornamented with sunk panels decorated with vertical lines. Encircling the top a curved moulding formed of two narrow waved ribbons intersecting one another at intervals, the small angles above and below studded with small roundels.

Mark, two large interlaced *L*'s in blue, at the bottom of the vase.

Height,  $22\frac{5}{8}$  in.; width of porcelain stand at the top,  $8\frac{1}{8}$  in.; length,  $9\frac{1}{2}$  in.



A. 22 to 47.



## VASE

Of old Sèvres porcelain, soft paste. Cup-shape, with high fluted neck, Bleu de Roi ground, with white unpainted ornament, moulded in high relief, and richly gilded *à mat*. One of a set of five, somewhat similar in decoration to the preceding.

The upper part of the cup, forming the body of the vase, ornamented with a broad vertical blue band decorated in high relief with twelve white foliated rosettes embellished with gold, and framed with circular golden-edged blue bands. The spaces between the frames decorated with white bosses with golden studs. The lower part of the cup moulded with broad flutings, the blue ribs framed with a band of white edged with gold, the hollows enriched with a white acanthus leaf device on a gilded stalk. The upper part of the vase, which consists of a tall neck rising from the top of the cup, moulded with six flutings and six broad columnar ribs, each decorated with three narrow white flutings edged with gold.

The top of the vase surrounded with a broad raised band of blue ornamented with a large golden fret in high relief, and edged at the top with a narrow band of white decorated with fine vertical golden lines. Below the band the neck is further decorated with a formal garland of golden bay leaves and berries, festooned through small rings with falling drops hanging down over the blue flutings between the columnar ribs. The circular base of the vase, which is surrounded at the bottom with a white band decorated with fine vertical lines of gold, decorated with a band of continuous white oval frames edged with gold enclosing small oval blue medallions. Encircling the stem, a raised white rib striped with gold is tied diagonally with narrow blue ribbons fastened where they intersect with a golden stud. The high square-shaped blue handles, which follow the lines of the vase, are bordered in front with gold, and at the sides with a band of white with a narrow golden edging. The tops turned over square-wise on to the blue flat mouth, the lower ends fastened to the side of the cup with a smaller but similar rosette to those encircling the body.

The raised lid, which is surrounded at the bottom with a white band edged with gold, is ornamented with spiral curved and interlaced bands in relief, with golden edges, forming small diamond-shaped spaces decorated with a gilded white star also in relief. At the top, on a gilded spiral fluting with white ribs, is a small ball fluted with alternate spiral hollows of white and gold, forming the knob. The square gilded bronze base, ornamented with sunk panels at the sides, ornamented with deep vertical lines. On the top, surrounding the foot of the vase, is a broad curved moulding with a continuous pattern formed by two narrow waved ribbons intersecting one another at intervals, the small angles above and below studded with roundels.

Height, including lid,  $20\frac{3}{4}$  in.

**45**

**VASE**

WITH similar decoration to the preceding, with which it forms a pair.  
One of a set of five.

Height, including lid,  $20\frac{3}{4}$  in.

**46**

**VASE**

WITH similar decoration to the preceding, but smaller. One of a set  
of five.

Height, including lid,  $16\frac{7}{8}$  in.

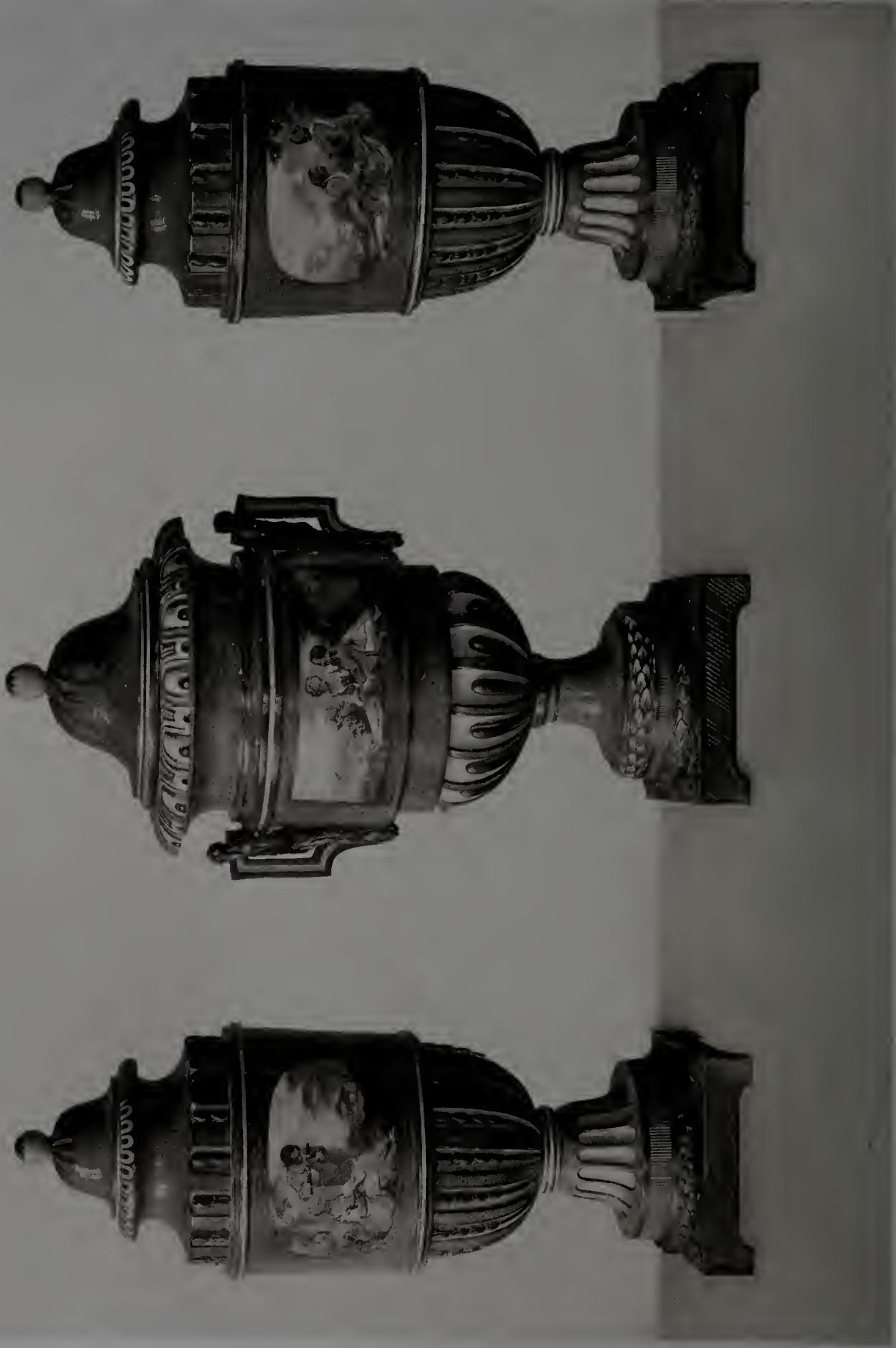
**47**

**VASE**

WITH similar decoration to the preceding, with which it forms a pair.  
One of a set of five.

This magnificent set of vases, formerly in the possession of the  
late Mr. Alexander Barker, who exhibited them at the Burlington Fine  
Arts Club in 1873, were subsequently in the Boore Collection. A  
pair similar to No. 44 is in the Wallace Collection. Another is in  
the Petit Trianon at Versailles.





108 mm. 9.51

## VASE

OF old Sèvres porcelain, soft paste. Tall crater-shape, decorated with two panels, one with a pastoral scene, "Confidences" (*Les Confidences*), painted by Asselin, after François Boucher, the other with rural emblems. On a Bleu de Roi, Oeil de Perdrix ground with white unpainted ornament, richly gilded and engraved *au clou*. The central vase of a set of three. Style and period of Louis XVI.

The wide central band of the body decorated with two large oblong panels, that on the front painted with a pastoral landscape with figures and a clouded sky. In the centre, reclining on the ground with his figure to the left, is a shepherd, his long light-brown hair tied with a blue bow; in a pink coat with yellow ribbons on the shoulder, blue breeches striped down the sides and tied at the knees with pink, and white stockings, engaged in conversation with a shepherdess with a mauve ribbon in her dark hair, in a pale-blue dress, trimmed down the bodice with yellow ribbons, and a mauve underskirt, who, with a fan in her left hand and her right hand resting upon the shepherd's left, reclines behind him with her figure to the right. To the right the lower part of a large tree with hills in the distance. To the left a stream spanned by a bridge with a single arch, and a circular building and shed on the further side.

The panel at the back finely painted on a white ground with rural emblems consisting of a shepherd's crook with a spud at the other end, tied with blue ribbons, a knotted staff, a fishing line and float, a distaff, a birdcage, a branch of bay leaves, a wreath of flowers, and a straw hat edged with pink, tied with blue ribbons and trimmed with a mauve and a pink feather fastened with a double striped yellow bow.

The cup-shaped lower part of the body ornamented with wide, deep, white fluting, edged with gold, and decorated in relief with narrow golden cabling rising from the bottom and terminating with rounded ends. Above the cup, which is slightly incurved at the top, the body of the vase consists of a wide raised band with nearly vertical sides, showing a narrow white edge at the top and bottom bordered with gold. Encircling this, near the top, is a narrow golden band hollowed with a central white fluting. The moulded gold handles ornamented with a similar fluting, and turned over at right angles on to the sides. A formal garland of golden bay leaves threaded through a gold ring on the top of the handles, the ends twisted under the loops and hanging down at the sides. The wide mouth with a broad, white, overspreading lip surrounded with a

white, reversed tongue ornament decorated at the base with gold foliation, and framed above with a golden-edged hollowed white band forming a continuous pattern of round arches. The spandrels embellished with pointed leaves decorated with gold. The edge of the lip cut with small gilded scallops at the bottom of the arches, and at the base of the tongue ornament, where they are decorated with golden pellets in relief. The incurved stem of the vase, which is bordered with gold, surrounded at the top with a raised golden band, and at the bottom with a formal garland in relief of white bay leaves decorated with gold. The flat sides of the circular base edged with gold and ornamented with vertical golden lines.

The raised lid, which is edged with a curved white rib bordered with gold and encircled above with a narrow golden-edged white band, is decorated towards the top with diagonal flutings radiating from a white spherical knob ornamented with a golden star. The plain blue fluting decorated at the top with gold formal leaf ornament, and the slightly raised ribs between, ornamented at the bottom with narrow foliated scrolls curving round the bottom of the flutings.

The vase mounted on a gilded bronze stand with a square plinth arched at the bottom, the sides decorated with sunk panels of small diamond diaper; at the top a circular drum just visible above an encircling wreath of formal bay leaves in high relief, forming the torus. The spandrels decorated with trefoil acanthus leaf ornaments.

Height, with lid,  $15\frac{9}{16}$  in.



1849 & 50



N<sup>o</sup> 35.

N<sup>o</sup> 30.

N<sup>o</sup> 36.

## VASE

OF old Sèvres porcelain, soft paste. Tall cup-shaped, decorated with two painted panels, one with a pastoral scene, "The Lesson" (*La Leçon*), after François Boucher, the other with musical emblems, on a Bleu de Roi, Oeil de Perdrix ground, with white unpainted ornament, richly gilded and engraved *au clou*. One of a set of three vases. Style and period of Louis XVI. The front panel painted by Asselin.

The central part of the body of the vase consisting of a broad raised band with vertical sides, showing narrow white edges bordered with gold. The front bordered at the top and bottom with a narrow golden-edged white fillet. The band itself decorated with two large oblong panels, that on the front painted with a pastoral landscape with a clouded sky. To the left near a large tree, of which only the lower part is visible, a shepherd dressed in yellow with mauve lining to the jacket, a long pale-blue cloak, and a falling band, holding a flute in both hands, is leaning forward to read some music in a purple book held open upon her lap by a shepherdess, with a pink and white feather tied with a crimson bow in her hair, a mauve-coloured dress, and a crimson-laced bodice and underskirt, seated on the ground in front of him. To the right the stump of a tree. In the distance, on the further side of a river a circular tower with a low wing and building beyond. To the left on a bank, a blue bagpipe. The panel at the back painted on a white ground with a guitar, a flute, a clarionet, and a roll of music, entwined with garlands of flowers and tied together with a bow of pink and blue ribbon.

The cup-shaped lower part, and the tall, straight, upper part of the body ornamented with sixteen deep white flutings edged with gold and decorated with formal sprays of bay leaves, rising from the bottom of the cup on long vertical stalks. The incurved, hollowed shoulder of the vase gilded at the deeply scalloped edge which is cut by the flutings of the body. The wide mouth with overspreading white lip decorated with gilded white tongue ornament.

The incurved stem of the vase ornamented with narrow white flutings with rounded ends, bordered with gold, and encircled at the top with a narrow white rib decorated with horizontal lines of gold. The circular base bordered with gold, the white sides decorated with vertical golden lines.

The raised lid moulded at the top with narrow golden fluting, bordered below with an inverted line of gold, and surmounted by a circular white knob with a golden star on the top. The base surrounded by a narrow white band edged with gold. The vase mounted on a similar gilded bronze stand to that of No. 48, the formal wreath composed of bay leaves and berries.

SIMILAR to the preceding, with which it forms a pair. The front panel painted by Asselin with a pastoral scene, "Courtship" (*Les Amoureux*), after François Boucher. One of a set of three.

The panel in front painted with a pastoral landscape with a clouded blue sky. In the centre, seated on a bank with her figure to the left and her head turned to the front over her left shoulder, with her left arm resting upon a guitar on her lap, of which only the end is visible, a shepherdess in a pink skirt, pale-blue jacket striped with yellow, and a white drapery falling from her shoulder, is listening to a shepherd in a yellow-edged sleeveless blue coat and yellow-shot mauve breeches, reclining at her feet with his figure to the right, and his left arm round her waist. To the right the trunk of a large chestnut-tree. To the left in the distance a church with a square central tower. The panel at the back painted on a white ground, with a mandolin with a triangle suspended upon it, and a long open music-book, the pages inscribed with three lines of music, entwined with a garland of pink roses and leaves and the end of a white ribbon striped with red and blue.

The raised lid encircled at the bottom with a golden-edged white band. The upper part ornamented with small gold cabling radiating from the centre, and surrounded at the bottom with a narrow, engrailed band of gold. Spherical white knob decorated with a golden star. The vase mounted on a similar gilded bronze stand to the preceding.

Height, with lid,  $15\frac{1}{2}$  in.

These beautiful and finely painted vases were formerly in the Lelong Collection in Paris.

## VASE

OF old Sèvres porcelain, soft paste. Tall cup-shape. With medallions painted with a Cupid and infant Bacchus with the emblems of Love. Bleu de Roi ground, with white unpainted decoration. Moulded in high relief and richly gilded. Mounted on a gilded bronze stand. Style and period of Louis XVI.

On the medallion in front a Cupid with blue wings showing white feathers underneath, seated on a pink drapery at the foot of a tree of which the trunk and a small branch are alone visible. He holds a bow in his right hand, and steadies with his left an oval mauve-coloured target, pierced in the centre, where it is ornamented with a golden heart, by a green-plumed arrow. His right foot upon a gold-mounted red quiver filled with blue arrows lying upon the ground in front of him. Trees in the distance, and a clouded blue sky. The panel at the back painted on a white ground with a trophy of the arms of Love, tied together with blue cord with two hanging tassels, and suspended by a large pink bow. The arms consisting of an indented oval turquoise shield, decorated in the centre with a red flaming heart, a crimson quiver filled with arrows, and a mauve-coloured flaming torch, all mounted with gold, a pair of blue wings showing white underneath, a red arrow with a silver head, a mauve arrow with a golden head, a wreath of laurel leaves, and a small trail of green leaves with red berries.

The medallions surrounded with a plain band of gold, engraved *au clou*, enclosing a narrow hollowed band of white with a narrower golden frame within.

The upper part of the vase moulded with a broad hollow bordered with gold and ornamented in the centre with a raised band of alternate narrow gold and white ribs entwined with two pairs of garlands spreading outwards to the front and back of the vase from the sides where the crossed ends of each pair are turned over downwards and fastened by a golden-edged white ribbon to the upper part of the cup, thus forming open handles. At the front and back of the vase the garlands are threaded through a golden ring at the top of the raised oval medallion which is thus supported by them, the ends hanging down at each side. The top of the vase encircled with a raised white band edged with gold, the wide overspreading white lip also bordered with gold.

Supported on a circular stand, edged at the bottom with gold, the high, slightly incurved sides ornamented with narrow golden cabling bordered above with a raised fillet of gold. On the top, surrounding the base of the stem, is a narrow moulding of gilded bronze ornamented with small tongue ornaments between outspreading leaves. The sides of the circular base chamfered at the edge, bordered at the top and bottom with gold and decorated with narrow golden lines.

The raised lid, edged at the top and bottom with gold, ornamented at the top with white spiral fluting bordered with gold. The lower part surrounded by a painted garland of golden bay leaves with small sprays at intervals. The vertical white sides bordered with gold. The tall ball-shaped knob decorated with a golden star.

Height, 16 $\frac{1}{4}$  inches.

52

VASE

WITH similar decoration to the preceding, with which it forms a pair.

On the medallion in front an infant Bacchus reclining upon a leopard's skin, eating a bunch of white grapes which he holds to his mouth with both hands. At his feet, to the right, a bunch of black grapes, a lemon, a tambourine, and a vine leaf. Behind him a growing vine. Hills in the distance to the left. Blue sky with glowing clouds. On the medallion at the back, suspended by a pink ribbon and tied together with a pink-fringed scarf, is a blue quiver mounted with gold, a mauve arrow, a bow, a wreath of bay leaves, and a trail of convolvulus leaves.

These vases, similar in form to a pair with turquoise ground in the Wallace Collection, were formerly in the possession of Mrs. Bloomfield-Moore.





N°53.

N°54.

## VASE

Of old Sèvres porcelain, soft paste. Oviform shape. Bleu de Roi ground with white unpainted decoration. Ornamented in relief and richly gilded. Style and period of Louis XVI.

The lower part of the body decorated with a moulded cabling gilded *a mat* and engraved *au clou*, alternating with narrower and shorter cabling of burnished gold. The spaces over the shorter and between the taller cabling decorated with horizontal lines bordered below with a golden band arched over the tops of the cabling, and above with a similar band, both encircling the vase. The upper part of the body decorated (*berclé*) with a formal pattern of separate horizontal rows of minute golden oblong panels with pointed ends, in pairs one above the other. The rows arranged so that the spaces between the panels below are covered by the panels above, in the same manner as brickwork. The ornament, which covers the front and back of the vase, framed with a hollowed golden band engraved *au clou*. The frame at the top recessed at the corners and hollowed in the centre in a semicircle, the space within it decorated with a golden ball surrounded by a narrow white band moulded in relief and edged with gold. The high incurved shoulder of the vase decorated with the same pattern as the body and bordered with a similar frame. The body encircled at the top by a broad white band edged with gold and moulded in high relief with a central rib hollowed at intervals with ovals bordered with two narrow gold lines and ornamented with small upright oval golden balls. At the sides a raised band of ornament, narrowing gradually towards the extremities, is squarely turned back upon itself a little above and below the centre of the vase, where it is brought forward again in the manner of a box-plait, thus forming open strap-handles following the outline of the body. The straps which terminate at the flat mouth and at the stem of the vase, formed of two square-shaped white bands, bordered in front with gold, grooved at the sides and gilded, and connected by an open-work pattern in relief of small golden balls set in shallow white cups edged with gold. The sides of the vase are further decorated in high relief with a garland of golden bay leaves and berries festooned through the handles to two golden studs in the top recesses of the frame at the front and back.

The circular incurved stem of the vase surrounded with a golden line and edged at the top and bottom with gold. The vertical sides of the base encircled with a broad golden band moulded in relief to represent four separate rings superimposed one above the other, entwined diagonally with a wide golden binding engraved *au clou* to represent a double plait reversed. Upon the top of the stem a raised white band bordered with gold. Mounted on a gilded bronze base, with a square plinth.

The fluted drum encircled below with a cabled rib torus decorated in the centre with small pellets.

The raised lid ornamented in relief with narrow blue cabling radiating from the centre and edged and rayed at the bottom with gold. Between the cabling bands of similar but smaller open-work to that on the handles. The top surmounted with an oval gold knob.

Height, with lid,  $17\frac{7}{8}$  in.

54

VASE

WITH similar decoration to the preceding, with which it forms a pair.

Height, with lid,  $17\frac{7}{8}$  in.

This decorative pair of vases was formerly in the collection of  
the Comte de Castellane.





N° 55.

## VASE

Of old Sèvres porcelain, soft paste. Tall inverted pear - shape. Decorated with two painted panels, one with a landscape and figures, the other with a bunch of flowers, on a Bleu de Roi ground with white unpainted ornament, richly gilded and engraved *au clou*. Style and period of Louis XVI.

The panel in front painted with a landscape with a winding river and distant hills. To the right, on the further bank, a square tower with a castle on the heights above. To the left a high overbent tree with a thatched cottage above. Near it, on the top of a steep bank, a woman in a yellow dress and tucked-up white apron, is speaking to a man in a blue coat and mauve breeches. Beyond them a man in mauve, his back only visible, is seated on the edge of the bank. In the foreground a man in red, fishing. Blue sky, with clouds below reflecting the yellow afterglow of a sunset. The panel at the back, painted on a white ground with a cluster of flowers, consisting of two pink roses, three yellow tulips, two flaked with mauve and one with red, two mauve anemones, blue convolvulus, and small yellow, mauve, and blue flowers.

The upper and lower part of the blue body, which is flat at the bottom, ornamented with narrow white spiral flutings broadening towards the top and edged with gold. The flutings decorated at the bottom with alternate long and short formal sprays of golden bay leaves. At the top of the body, surrounding the vase is a hollowed white band bordered with gold, framing with a narrow engrailed gold band above it on the edge of the slightly curved shoulder, a number of small blue triangular spaces encircling the lower part of the shoulder. The shoulder itself decorated with narrow gold cabling radiating from the very low deeply hollowed neck, which is surrounded at the top and bottom with a narrow band of gold. The mouth, which is flat at the top, encircled by a garland of golden bay leaves in high relief. The high, gilded, white overturned handles terminating on the mouth in golden scrolls and at the sides of the vase in out-spreading gilded acanthus leaves, supported on golden lions' masks moulded in high relief. The vase supported on four golden lions' paws, facing outwards on the flat golden-edged white top of an octagonal blue stand. The four straight, and the short incurved sides surrounded at the top and bottom with gold. Plain gold base with vertical sides. The vase itself further embellished in high relief with two long garlands of golden bay leaves and berries festooned across to the handles, the upper garland caught up in the centre with a golden bow to a stud at the top of the body, thus framing at the front and back of the vase a large blue space, which is decorated in the centre with the large uneven diamond-shaped painted panel.

The small conical lid ornamented with white flutings radiating from the tall spherical golden knob, the flutings alternately decorated with long and short formal sprays of bay leaves.

Mark, *F* cut in the paste.

Height to the top of lid,  $13\frac{3}{4}$  in.

Formerly in the collection of the Comte de Castellane.

## TRIPOD BOWL

OF old Sèvres porcelain, soft paste. Cup - shape. Painted with sprays of roses, and decorated with Bleu Turc and gilding. Standing upon a porcelain base, and mounted with gilded bronze. Style and period of the last years of Louis XVI.

The cup-shaped bowl supported between four gilded bronze incurved legs terminating in goats' feet, and decorated at the top with large goats' heads with overturned horns moulded in high relief and facing outwards. The front of the legs ornamented at each side with a narrow sunk cable moulding, and the sides with a hollowed groove. The lower part further ornamented with a long pointed leaf spreading upwards from the cloven feet. The top of the bowl surrounded by a deep gilded bronze band with a plain moulding at the bottom, and a reeded moulding entwined diagonally with a narrow ribbon at the top. The centre, which is hollowed, decorated with a continuous pattern of pierced circles framed and connected with a narrow plain band, with small foliations at the top and bottom between the circles. The bowl standing upon an octagonal porcelain slab with four long incurved sides, supported on four low circular feet expanding in the centre, where they are encircled by a small pellet moulding. The upper part of the bowl, which is bordered at the top with a plain white band edged above with gold, and below with a golden ribbed moulding in relief, surrounded with a broad starch-blue band, decorated at the top with an encircling garland of narrow pointed gold leaves alternating with sprays of golden flowers entwined on a horizontal stem. The garland bordered below with a narrow golden band engraved *au clou*. The blue border itself edged at the bottom with gold.

The sides of the bowl between the legs painted on a white ground with sprays of pink roses with buds, and green and autumn-tinted leaves, the stalks tied below, on two of the panels, with a bow of bright blue, on a third of mauve, and on the fourth of yellow ribbon. The slab bordered with a similarly decorated blue band to that on the bowl, and forming a frame, the star-shaped white central panel painted with a cluster of similar roses and leaves. The white sides of the slab bordered with gold.

Mark, on the bowl at the bottom, *Sèvres* and the date-letter *y*, 1776, in blue. The stand with a similar mark, and *G. I.* in gold, the initials of the gilder.

Height, 9 $\frac{3}{8}$  in.

## TRIPOD BOWL

SIMILAR to the preceding, with which it forms a pair.

Mark, on the bowl at the bottom, *V..J.*, possibly the mark of the painter, Vautrin. On the stand at the bottom, *Sèvres* and the letter *y* in blue, and *G. I.* in gold, the initials of the gilder.

Height, 9 $\frac{3}{8}$  in.

These bowls were formerly in the collection of the Duc di Dino.





N° 58.

N° 59.

## CUPID (*L'Amour*)

STATUETTE of old Sèvres biscuit porcelain, by Étienne Falconnet. Mounted on a stand of old Sèvres porcelain decorated with white medallions painted with flowers. Bleu de Roi ground elaborately decorated with gold. Period of Louis XVI.

Seated upon a cumulus of cloud. With curling hair, his wings partially spread, the figure slightly inclined to the left, the head bent forward, holding the forefinger of his right hand to his lips to impose silence as he draws an arrow with his left hand from a fluted sheaf at his side. At the edge of the cloud to the left, a rose with its leaves. Circular base with vertical sides.

The circular stand moulded at the sides with four vertical panels terminating at the bottom in low wide feet spreading outwards in front and at the sides, and forming a plinth. The flat panels above the feet, which are bordered with gold, decorated within a rectangular frame with a flowered diamond, rice diaper enclosing small dotted circles. The base, which is also bordered with gold, powdered with small golden stars. The waved sides between the upright panels ornamented, on a minutely speckled ground, with oblong white medallions incurved at the bottom and framed with gold. One inscribed in black Roman capitals—

“Qui que tu sois, voici ton maître,  
Il le fut, il l'est, ou doit l'être,”

the other three painted with a garland of pink and blue roses, red anemones, and small red and yellow, pink, blue, and mauve flowers, festooned in the middle with a falling spray.

The incurved shoulder bordered at the bottom with a narrow white hollowed band edged with gold, and at the top with a golden-edged white rib in relief. The ground elaborately decorated with a continuous golden-edged seaweed pattern, speckled with gold, enclosing small uneven circular and oval undecorated spaces also edged with gold.

Height, 12 in.

STATUETTE of old Sèvres biscuit porcelain, by Étienne Falconnet. Mounted on a similar stand to the preceding, with which the statuette forms a pair.

Her hair drawn back from the forehead and bound with a fillet. Seated upon a drapery thrown over a rock with herbage growing at its base. The figure inclined to the left, the head turned to the right, the feet crossed to the left. Hiding a bow, which she holds with both hands, at her right side. Circular base with vertical sides. The stand similar to that of Cupid, but the central panel inscribed—

“Qui que tu sois, voici ton Maitre  
Il l'est, le fut, ou le doit etre.”

Height, 12 in.

These well-known models by Falconnet, often called *Garde à vous*, and wrongly “A Nymph,” were probably the most successful of the many beautiful biscuit statuettes manufactured at the Sèvres factory. To the present day, for charm of expression and exquisite modelling, they have never been excelled by the sculptors and potters of any other manufactory. This pair was formerly in the collection of the late Sir Henry Edwards, Bart.

Similar pairs with different stands are in the Wallace and Jones collections. Others still exist in Royal and some private collections, including that belonging to the Duke of Bedford at Woburn Abbey.





N° 60.

## VENUS AT CNIDUS

PANEL of old Sèvres porcelain, soft paste, painted with an allegorical subject—Themire at the Court of Venus crowned by the Graces. “Il-y-a à Gnide des jeux sacrés qui se renouvellent tous les ans : les femmes y viennent de toutes parties disputer le prix de beauté. La les Bergères sont confondues avec les filles des Rois. . . . Venus y preside elle-même, elle décide sans balancer. . . . Elle appela les Graces: Allez la couronner leur dit elle : de toutes les Beautés que je vois, c'est la seule qui vous ressemble.” After the picture by C. Eisen, engraved by A. le Mire for “Le Temple de Gnide” by Charles de Secondat, Baron de Montesquieu. Published in Paris 1772. Painted by E. F. Dodin in 1777.

In the centre of the picture surmounting an artificial grass-covered mound, surrounded at the bottom with a broad step, and on the top at the back with a raised bank, is a raised rectangular dais with a semicircular projection in front, covered with a blue drapery edged with golden fringe and festooned at the sides with a garland of flowers caught up at intervals with falling sprays. Upon the dais, seated upon a wide gilded throne with green cushions, leaning her right arm upon a green cushion at the back, Venus, probably intended for the Comtesse Du Barry, partially draped with a rose-coloured drapery, wearing pink roses and a chaplet of pearls in her hair and a long white drapery over the left arm, is holding out her left hand with a gracious intimation to a young girl in a brown and white, quasi-classic dress with a green girdle and a white fillet in her hair, who stands with one foot upon the blue drapery to the right. Behind her the three Graces with somewhat scanty mauve, blue, and green draperies, one with flowers in her hair; the central figure with her arms encircling the waists of her two companions, who are in the act of crowning the maiden with a wreath of pink and white roses. To the right, looking on, another maiden in a mauve and white dress. At the back a girl in a mauve bodice and brown dress. In the foreground, at a lower level, a group of eight girls in blue, crimson, mauve, orange, dark-brown, brown, green, and Isabella coloured dresses, seen only in three-quarter length, the five in the centre, facing the Goddess and watching the ceremony. To the left, a little below the dais, a woman in an olive-green dress, white sleeves, and mauve underskirt, with her back hair bound in a striped blue and mauve kerchief. Behind her a girl in mauve and pale green. Beyond, a

crowd of maidens, only the faces visible. In the background, in the centre, a large mauve-coloured curtain bordered with three narrow yellow bands and draped from the tops of some tall trees. In the distance to the right and left, tall trees with a clouded blue sky above.

Marked at the back with large interlaced *L*'s in blue, enclosing the date-letter *Z*. Inscribed in darker blue upon the bottom of the *L*'s, *Dodin, 1777*. Underneath a small *k*, the cipher of Dodin.

Height, 1 ft.  $\frac{7}{8}$  in; width, 10 in.

Formerly in the possession of the Duke of Hamilton, and sold at the Hamilton Palace sale in 1881. The signature and date at the back are of unusual rarity and interest, proving once more that the letter *J* was at one time erroneously omitted from the chronological table of letters which fix the date of Sèvres porcelain.





. 1<sup>o</sup>61 & 62.

## BOWL

OF old Sèvres porcelain, soft paste. Circular shape, with three large panels painted in colours, with mythological subjects by Phillipine. Brilliant Bleu de Roi ground finely decorated with gold, engraved *au clou*, by Le Guay. Originally forming part of the magnificent service made for King Louis XVI., subsequently purchased by King George IV., and now in the possession of his Majesty the King at Windsor Castle. Period, 1783–1790.

The exterior of the bowl, which has low curved sides, decorated with three large oval panels, incurved at the bottom, framed with a band of gold engraved *au clou*, and surrounded with an outer golden line. The spaces between the panels embellished with a formal pattern in gold, consisting of two waved and foliated scrolls supported at the ends of the panels and spreading inwards towards the centre, near which the stems are twisted over, forming small loops, whence they spread upwards in the form of a curved spray of small golden bay leaves and berries. Threaded through the loops two similar sprays, with their stalks crossed in the centre under the ends of those above, spread outwards under the foliated scrolls, the upper branches of which are turned over at the sides and terminate in a curved spray of minute flowers and leaves spreading upwards towards the upper part of the panels. The rim of the bowl, which is slightly waved, edged with gold, and the low base encircled with a narrow golden band.

On one panel :

### THE SACRIFICE TO JUPITER

To the right a youth in a crimson tunic, short red braccæ, and a long blue cloak, with his hands held out in front of him, offering a slaughtered white bull at his feet as a sacrifice. Behind him three elders, one in green the others in white. To the left, seated upon a throne with his hands raised to heaven, a priest in a yellow robe with a long purple drapery and a laurel wreath round his cap, his feet resting upon the neck of the bull. To his left a maiden in a brown and white dress, with a purple girdle and a wreath of flowers in her hair, supporting a golden amphora upon a red drapery. In the centre, upon a pedestal at the back, a statue of Jupiter, of which only the right leg is visible, with an eagle, through a cloud of smoke rising from the sacred fire upon a circular altar in front. A little to the right behind the bull a flaming brazier.

Upon another panel :

### THE EMBASSY OF THE HERALDS

Offering to restore Briseis to Achilles if he would consent to resume his command. To the right, seated under a large blue awning draped to the trunk of a tree, Achilles with a yellow fillet in his hair, wearing a white tunic with red girdle, short yellow braccæ, and a long crimson drapery, with his right hand outstretched towards two elderly men with white beards standing to the left, one in blue drapery with a raised sword, the other in a brown skin and crimson drapery, holding an olive branch. Behind them a chief in a mauve drapery, and a number of warriors. In the foreground, to the right, a spirally fluted jar and an overturned gold cup. To the left, on the ground, a crimson drapery and some fruit.

Upon the third panel :

### THE EMBASSY OF AJAX AND ULYSSES TO ACHILLES

Who consents to lend his armour to Patroclus. In the centre, Ajax, in a white tunic, a golden breastplate, a long crimson cloak and a golden helmet with crimson plumes, seizing the sword of Achilles with his right hand, and pointing away with his left to some warriors in the distance to the right. To the left, resting upon a pale-blue cushion, Achilles, in a yellow tunic, short red braccæ, and a blue drapery, is expostulating, with his left hand raised. To the left Patroclus, who is seated watching them, upon a brown drapery, wearing a blue tunic and armour, his right hand resting upon a helmet with crimson plumes.

Mark, 24, cut in the paste. Interlaced L's, with L. G. in gold underneath, the initials of the gilder, Le Guay.

Diameter,  $8\frac{7}{8}$  in. ; height,  $2\frac{7}{8}$  in.

## SHELL DISH

Of old Sèvres porcelain, soft paste, with a large panel and four medallions, painted with mythological subjects by Phillipine. Forming part of the same service as the preceding.

The dish shaped in the form of a scallop, the sides moulded with four slightly raised ribs, and the rim, which is edged with gold, incurved with four large scallops. The centre of the shell ornamented with a large circular panel, and the sides with four oval medallions, incurved at the bottom, similarly framed to those on the bowl, the spaces between the medallions embellished with similar gold decoration. The handle ornamented with white gilded foliated scrolls forming the aures of the shell, which is surrounded outside by a garland of golden bay leaves, the base encircled with a golden line.

On the central panel :

### PLUTO LISTENING TO ORPHEUS

To the right, seated with his legs crossed, and his chin resting on his right hand, Pluto in an Eastern crown, wearing a brown robe and a long crimson drapery, listening to Orpheus, who is seated to the left upon a crimson seat with a mauve cushion, in a crimson drapery and cap, with a white tunic, playing upon a golden lyre, which he holds in his right hand. In the centre, standing at the back of a curved table covered with a golden-fringed white cloth, a warrior in golden armour with a blue drapery, and crimson plumes in his helmet. Behind him an old man in a blue dress. To the right, with his elbow resting upon the table, a man in a grey cloak ; all listening intently. In the foreground two rising steps. In the background, to the right, some smoke seen between two circular columns. To the left a third column partly visible.

On the medallion above :

### MELEAGER HUNTING THE CALEDONIAN BOAR

In the centre, wearing a yellow tunic, short green braccæ, and a blue drapery, Meleager about to spear a large boar, which, with its head turned round, is showing his tusks at two hounds leaping upon him from behind. To the right, lying upon the ground, Atalanta in a purple and white dress, sleeping after her exertions. In the background the lower part of some large trees, with underwood to the left.

On the medallion to the right :

#### MELEAGER SLAYING THE BOAR

In the centre, wearing the same dress, Meleager, with his sword in his left hand, is holding up with his right the head of the boar, which he has just severed from the body. To the left, in the distance, with her arms raised above her head, a maiden in a white dress looking at him. To the right, with his head and foreleg only visible, a dead horse lying upon its back. In the background the lower part of some large trees.

On the medallion to the left :

#### AN UNKNOWN ENTERPRISE: THE EMBARKATION

In the centre, walking towards a sailing-boat moored alongside a quay, which he indicates with his right hand, an old man in a crimson dress and long blue purple cloak. To the left, behind him, a king with an Eastern crown, wearing a yellow dress and long purple cloak, embracing a warrior in yellow with a blue mantle over his right shoulder and purple plumes in his helmet. To the right the end of a wall. To the left, climbing the mast of the ship, a sailor boy hoisting the sails. Clouded sky.

On the medallion below :

#### AN UNKNOWN ENTERPRISE: THE RETURN

To the right, seated on a golden throne, the same king in a yellow dress and long purple robe, weeping and holding a white kerchief to his eyes. To the left, with his head bowed, a warrior in yellow tunic, short green braccæ, and purple plumes in his helmet, hiding his face with the end of a long blue cloak which he holds with both hands. In the background, to the right, a blue drapery. High hills and pale sky seen between two circular columns in the centre and to the left.

Mark, 20, cut in the paste. Interlaced *L*'s in gold, with *L. G.* underneath, the initials of the gilder, Le Guay, also in gold.

Diameter,  $8\frac{7}{8}$  in. by  $8\frac{5}{8}$  in.



N° 64.



N° 63.

## OVAL DISH

WITH a large panel and four medallions, painted with mythological subjects by Dodin. Forming part of the same service as the preceding.

The curved sides of the dish moulded with two slightly outspreading flat flutings, spreading downwards from the waved rim towards the bottom, which is ornamented in the centre with a large oval panel similarly framed to those on the bowl. The sides decorated at the front and back with two oval medallions incurved at the bottom, and the ends with two similar but larger medallions. The spaces between the framed medallions embellished with similar gold decoration to that on the sides of the bowl, but the pattern cut at one end by the medallions. The exterior of the dish surrounded towards the top with a formal band of small golden bay leaves and berries.

On the central panel :

### GALATEA AND POLYPHEMUS

In the centre, seated upon a purple drapery spread by the seaside, the sea-nymph Galatea in a blue drapery, the end blowing in the wind to the left, holding up a branch of red coral in her left hand, and about to take with her right the blue reins of a large dolphin, spouting as he swims towards her, from a cupid seated on its back upon a brown drapery. To the right, higher up on the bank among some trees, the Cyclops Polyphemus, his one eye open in the centre of his forehead above the two shut lids of what should be his eyes, seated on a purple drapery, with Pan-pipes in his left hand, looking round towards Galatea. To the right some sheep lying down upon a green bank. In the background a fire on the edge of some high cliffs, the smoke mingling with the clouds. To the left, on the waves, two more cupids, one holding a brown drapery. Sea in the distance, and a clouded sky.

On the medallion to the right :

### THALIA WITH THE EMBLEMS OF THE DRAMA

In the centre, seated upon a cumulus of clouds above what appears to be the top of the world, Thalia, in a green and white dress, a flowing orange-coloured drapery, and a wreath of leaves in her hair, is feeling with her left hand the point of an arrow, which she holds in her right. At her feet two masks, of Comedy and Tragedy. At her side, to the right, an infant Bacchus in

a purple drapery, holding up a third mask in his right hand, and a thyrsus entwined with purple grapes and vine leaves in his left. To the left, seated on a skin, a cupid holding a sheaf filled with arrows on his lap. In the foreground, to the right, a purple drapery and some open books; to the left, three arrows. In the centre, Pan-pipes and a long white scroll inscribed in red, "Ria-t--corrig--es N--." Clouds in the background mingling with a clouded sky.

On the medallion to the left :

#### **MINERVA WITH THE EMBLEMS OF THE ARTS**

In the centre, seated on a cumulus of clouds, Minerva, wearing a helmet with large blue, white, and purple plumes, and a purple drapery; the green sleeves of her dress visible on her right arm. She holds a staff in her right hand, and supports her left on the top of an oval, golden-edged shield, decorated in the centre with a golden head of Medusa. To the right, reclining upon a blue drapery upon the clouds, two cherubs, one resting his hand upon a globe which he is measuring with a pair of compasses, the other holding a crayon in his right hand and supporting a canvas with his left. Around them an artist's palette, a mallet, a marble bust, and a golden ewer. To the left a third cupid, holding a wreath of bay leaves in his right hand and a spray in his left. At his feet musical instruments and an open music-book. Clouds in the foreground, with clouded sky beyond.

On the medallion above :

#### **AMPHITRITE**

Seated upon a white drapery, on the back of a large dolphin swimming to the left. Partially draped with a purple drapery, the end flying in the wind behind her, her right arm resting upon a blue-striped, white cushion. Sitting astride upon the head of the dolphin is a cupid, with a dove with its wings raised, at his side. Below, its mate flying towards it. To the right a smaller dolphin with another cupid upon its back. Above, a third cupid flying to the right, a dart in his right hand, and a flaming torch in his left. Foreground, the bluish waves of the Mediterranean, of which sea Amphitrite was the goddess, with clouds to the left. Clouded blue sky beyond.

On the medallion below :

#### **VENUS CROWNED BY CUPID**

To the right, holding a dart in her left hand, Venus reclining with her feet crossed, on a white drapery upon a cloud, with a white cushion partially covered with a smaller green drapery at her back. At her side a crimson quiver mounted

with gold and filled with arrows. Behind her two cupids, one standing in the act of crowning her with a wreath of pink roses, the other lying upon the clouds kissing her right hand. To the left a third cupid seated, trying to catch a white dove flying upwards to its mate, which is perched, with its wings spread, upon the side of a golden chariot above. Within the chariot a white cushion and a yellow drapery. Clouds in the foreground to the right, blue sky seen below to the left. Clouded blue sky above.

Mark, *6* cut in the paste. Interlaced *L*'s, enclosing *N. N.*, the date letters, 1791, with *K* underneath, the cypher of the painter Dodin, in blue.

Length,  $10\frac{1}{2}$  in. ; width,  $7\frac{1}{2}$  in.

WITH a large panel and four medallions painted with mythological subjects by Asselin. Forming part of the same service as the preceding.

The bottom of the dish ornamented with a large circular panel, and the curved sides with four oval medallions incurved at the bottom; with similar frames to those on the bowl, the spaces between the medallions embellished with similar gold decoration. The rim slightly waved and edged with gold. The dish surrounded outside with a garland of golden bay leaves, the base with a golden line.

On the central panel:

#### AN UNKNOWN ENTERPRISE: A KING ACCEPTING HOMAGE

To the right, standing at the top of two steps leading to a semicircular colonnade, an elderly king wearing an Eastern crown, a gold-fringed white tunic tied with a golden girdle, a long green under-tunic, and a long purple drapery; bending forward with his arms outstretched to raise an envoy kneeling upon his left knee with his head lowered, wearing a yellow tunic, short, pale-blue braccæ, and a long blue drapery. In the background, to the right, some elders in white standing near some large columns. A partially seen male statue with a drapery to the left.

On the medallion above:

#### AN UNKNOWN ENTERPRISE: EVIL TIDINGS

Seated in the centre, in a green tunic, short purple braccæ, and a white drapery, the same king reading a large parchment, which he holds with both hands over the corner of a long table covered with a yellow cloth and purple drapery. Upon the table to the right a large golden casket with the lid partially raised, and a crimson drapery hanging out of it. To the left a golden seat with a blue cushion. To the right a white drapery, and a partially visible brown coffer. In the background a blue curtain draped to the right of an opening between two large circular columns.

On the medallion to the right :

#### AN UNKNOWN ENTERPRISE: VENGEANCE

To the left, on his knees, wearing a golden cuirass, short purple tunic, and short pale-blue braccæ, an assassin with a short sword in his right hand and his left arm raised in guard, surprised by a warrior, who has just appeared round the corner of a high wall, wearing a golden breast-plate, and purple plumes in his helmet, short purple braccæ, and a long blue drapery flying out behind him, as he rushes, with his left hand pointed at the assassin and his right hand raised holding a dagger, round the corner of some high walls, possibly those of Troy. Between them the dead body of a man in a blue and crimson dress lying upon his face. On the ground to the left a helmet with crimson plumes.

On the medallion below :

#### AN UNKNOWN ENTERPRISE: THE ESCAPE

The same envoy in the same dress, but with short purple braccæ, standing in the prow of a boat with his arms crossed, watching a sailor in a green tunic at the stern, who is pushing off with a long pole. To the left a camp with bell tents. In the distance a soldier in a helmet lying down ; further off, two others standing, all with their backs turned to the boat. To the left a calm sea, and a clouded sky at dawn beyond.

On the medallion to the left :

#### THE SCULPTOR OF JOVE

To the left, resting his right knee upon a block of marble, a sculptor in short green braccæ, a yellow skin tunic, and a purple girdle, holding up a mallet in his right hand, and chiselling the base of a large statue of Jupiter, who is represented standing upon clouds with an eagle at his feet ; only the lower part of the statue, which is supported upon a square wooden stand with four stout legs, visible. Under the stand a large scroll. To the left a green drapery thrown over the cross-bar of a higher stand, upon which another statue is just seen. Background, the walls of a cavern.

Mark, 24 cut in the paste. Interlaced L's, with L.G., the initials of the gilder, Le Guay, underneath, both in gold.

Diameter, 8 $\frac{1}{4}$  in.

## CIRCULAR PLATE

WITH a large panel and four medallions painted with mythological subjects by Asselin. Forming part of the same service as the preceding.

The bottom of the plate ornamented with a large circular panel with a similar frame to that on the bowl, the Bleu de Roi ground surrounded by a broad white band extending up the sides of the plate. The Bleu de Roi flange decorated with four long oval medallions incurved at the bottom, framed like the panel, the spaces between embellished with similar gold decoration to that on the bowl. The waved rim edged with gold. The flange surrounded underneath with a garland of bay leaves and berries, the base with a golden line.

On the central panel :

**AJAX AND ULYSSES**

Disputing for the possession of the armour of Achilles. To the left, with his arms folded, Ulysses, wearing a long blue drapery over his armour, and a helmet with large white, pink, and blue plumes. A little behind him, Ajax, also in armour with a red drapery, and red, yellow, pink, and blue plumes in his helmet, pointing with his left hand to the armour of Achilles, which is suspended on large, golden-fringed, grey-blue drapery in the background, over the head of Agamemnon who is seated upon a throne to the right in a long crimson drapery, short green braccæ and girdle, and a helmet with green, mauve, pink, and purple plumes ; his right hand supported on the top of a large oval shield at his side. To the left, in the foreground, a spear ; in the distance a number of Trojan warriors. Blue sky above.

On the medallion above :

**AURORA PARTING FROM TITHONUS**

Aurora scattering pink roses in front of her, as she is borne upon a cloud to the right, a pale star above her head. To the left, Tithonus reclining upon a green and a purple drapery, holding in both hands the ends of a long blue mantle, with which Aurora is partially draped. To the right, a pale-blue dawn, with clouds above.



N° 65



On the medallion below :

### LEDA WITH JUPITER IN THE FORM OF A SWAN

In the centre, Leda, with a purple drapery, reclining upon the banks of a lake. In front of her a white swan, with his wings spread, rising from some rushes at the water's edge, in the foreground. To the right, in front of a grey drapery, a golden vase on its side. To the left the trunk of a large tree, grey-blue sky above.

The medallion to the right :

### CUPID ROBBED OF HIS BOW

To the left, upon a blue drapery, with his head resting upon his arms on a long crimson cushion, Cupid asleep, holding in his right hand a bow, which a nymph kneeling over him, in a purple and yellow dress, is in the act of stealing with her right hand. Behind her, to the right, the lower part of a large tree. In the foreground an empty blue quiver. To the left a distant landscape, with hills and a glowing sky.

The medallion to the left :

### THE WINGS OF CUPID CLIPPED BY A NYMPH

In the centre, lying upon a purple drapery, Cupid asleep. To his left a nymph, in a yellow and crimson dress, cutting the tips of his right wing with a pair of shears. Behind her some large trees. To the right, in the foreground, a pink rose-bush, with blooms and buds. In the distance a lake, with some hills beyond. Clouded blue sky.

Mark, *24* cut in the paste. Interlaced *L*'s, with *L. G.*, the initials of the gilder, Le Guay, all in gold.

Diameter,  $9\frac{1}{4}$  in.

These five pieces of this sumptuous service were for some years in the possession of the Dowager Marchioness Conyngham. Passing subsequently into the collection of Sir Dudley Coutts-Marjoribanks, afterwards 1st Baron Tweedmouth, they were exhibited at South Kensington in 1865, and afterwards sold.

COVER and stand of old Sèvres porcelain, soft paste. Decorated with medallions, painted with harbour and shipping scenes by Fontaine in the style of Morin. Bleu de Roi ground richly decorated with gold. Style and period of Louis XVI.

The flat bulbous-shaped sides of the bowl decorated at the front and back with a large oval medallion slightly incurved at the bottom and framed with two branches of narrow palm leaves, the stalks crossed below and tied with a ribbon. The panel in front painted with a harbour scene. In the centre a sailor in a purple waistcoat, pink-striped trousers, and a red cap, taking instructions from a merchant in a blue coat and cap, and yellow breeches, seated on a bale numbered No. 1. A little to the right another sailor, in a white shirt and yellow breeches, rolling a barrel upon its edge. To the left two sailors in blue and yellow, and pink and yellow, seated in front of a fire, upon which is a large cauldron. In the foreground, to the right, a barrel on its side. To the left a long case marked with a wineglass. Beyond it two men, in blue and white, in a sloop, of which only the rigging is visible. Sea in the distance, and a glowing clouded blue sky.

On the panel at the back, standing by an upturned cask, a sailor in a blue waistcoat, pink-striped breeches, and a brown slouched hat, is pointing with his left hand and giving orders to a sailor in a white shirt and crimson-striped blue trousers, who is fastening a bale with a purple cord. To the right two men, in yellow and pink, hurrying a large bale to a sloop moored to the quay, with only the rigging visible. In the foreground a cask on its side and a large bale numbered 4, and a sailor in the distance. To the left, seated with his back against an upturned cask, a sailor in red waistcoat and cap, and pale-brown trousers. Behind him three coopers fixing hoops to some barrels near the end of a large awning stretched over a pole. Sea in the distance, and a clouded sky. The sides of the bowl decorated with two garlands of golden bay leaves and berries spreading from the tops of the medallion through the raised handles, under which they cross over a golden stud and form a hanging wreath, below which a small bunch of flowers is suspended by a long ribbon threaded through a ring in the same stud. The bowl encircled at the top, which curves slightly outwards, with gold, the incurved base surrounded by a golden band. The white gilded handles formed by two foliated branches, the stalks fixed to the sides by golden rings, the ends curved outwards and fastened separately in the centre.

## THE STAND

DECORATED at the front and back with two large oval panels indented at the bottom, and framed with similar palm leaves to those on the bowl. The panels painted with harbour scenes by Fontaine, in the style of Morin.

On one a merchant in a blue coat, the ends blowing in the wind, mauve breeches and a brown cap, is pointing with his right hand to two youths to the left, in yellow and white, and mauve and blue, who are rolling away a barrel. In his left hand he holds a large sheet on the top of an upturned cask. Close by, to his left, a sailor in a yellow waistcoat, crimson-striped pale-brown trousers, and red cap, is seated, with one leg up, on the side of a barrel numbered 4. In the foreground to the left, seated under the shelter of a high wall, a boy in a mauve coat and brown breeches is watching a sailor boy in a red waistcoat, mauve-striped breeches, and a blue cap, stirring a cauldron over a log fire. To the left, two bales, a case, and some planks. In the distance, on the other side of the harbour mouth, a round tower with shipping in the distance. Clouded blue sky.

On the other panel, seated, with a pipe in his mouth, on a bale numbered at the end 4, and leaning back upon a larger bale numbered No. 67, a merchant in a blue jacket, red-striped yellow trousers, and a black hat, is watching, with his head turned round to his right, two sailors, one in a red jacket, pink-striped trousers, and a red cap, the other in white without a cap, who are in the act of turning up a corded case on its end beside him. To the left, in the foreground, a cask, an unmounted cannon, and a coil of rope. In the distance three men just visible in a sloop, one of them at the prow pushing off with a long pole. Only the mast and rigging of the sloop seen. To the left, four men in a large boat crossing the mouth of the harbour. In the bows a sailor in mauve breeches and a pink waistband, standing with a pole in his hand. On the other side of the harbour mouth a stone pier with a circular tower. Sea in the distance and a clouded sky.

The sides of the stand, which curve slightly upwards, decorated in a similar manner to the sides of the bowl. The sunk centre, which is encircled with a golden band, decorated with an elaborate star with alternate long and short rays, surrounded by a wreath of bay leaves and berries. Broad gilded edge, the white gilded handles, formed of two foliated scrolls, rising from underneath and curved over on to the side of the rim in the centre, where they clasp a small white and gold, oval pellet ornament.

Mark, on the bottom of the bowl and stand, interlaced *L*'s, enclosing the date letter *y* (1776); underneath, five dots in the form of a star, the cypher of the painter, Fontaine, in blue.

DECORATED with two oval panels incurved at the top, and framed with similar palm leaves to those on the bowl. The panels painted with a fishing, and a smuggling scene by Fontaine.

Upon one panel, in the centre, seated upon a grassy bank close to the sea, a boy in a red jacket with white sleeves, pink-striped trousers, and a brown cap, smoking a short pipe, is pointing with his left hand to some fish with which a boy in a yellow waistcoat and red-striped trousers is filling a tall basket at his side. To the right, reclining on the ground, another boy in blue trousers and cap, and a brown waistcoat, resting his head upon the shoulder of his companion. Further to the right, another basket and a large net, with the rigging of two sloops seen beyond. In the distance, to the left, the sea and a clouded sky.

Upon the other, a smuggling scene. Lying down upon a grassy bank near the sea, a sailor in a red jacket, pink-striped breeches, and red striped yellow cap, is looking out towards the horizon. Just behind him, stooping down, a boy in a brown waistcoat and blue cap, with his right hand resting upon a large brown jug, is watching a cauldron suspended over a log fire. To the right two youths in blue and yellow are rolling some bales under an awning, behind which is seen the mast and rigging of a sloop. In the foreground a bale numbered 76, a coil of rope, and some ingots for ballast. In the distance, to the left, the sea and clouded sky.

The lower part of the lid, which is edged with a wide band of gold, surrounded with four sprays of bay leaves spreading outwards in pairs from the bottom of the frames of the panels, the ends crossing one another at the sides of the lid where they spread upwards, forming a wreath suspended from a golden stud. The knob, in the form of a seed-pod split open at the side, supported upon a small spray of bay leaves and berries, all moulded in high relief.

Height, with lid,  $5\frac{1}{8}$  in. ; diameter of bowl,  $5\frac{3}{4}$  in. ; diameter of stand,  $9\frac{1}{4}$  in.

WITH panels, painted with marine subjects by Morin. Bleu de Roi ground richly decorated with gold engraved *au clou*.

The tall cup-shaped basin decorated at the front and back with two oval panels, flattened at the bottom, and framed with a golden band engraved *au clou*. The panel in front painted with a harbour scene. To the left, on the edge of a quay, in front of a barrel, a sailor in a blue coat, white sleeves, pink-striped trousers, and a pink cap, is pointing with his right hand to a sack which is being hauled over by his companion in a pink waistcoat, white shirt, pink-striped breeches, and pink cap. To the right a man in white, with a yellow waistcoat, has just

stepped on board a sloop moored alongside, only the mast and rigging visible. In the foreground a bale marked No. 42, a corded case, a spar, and an unmounted cannon. In the distance a promontory, with more shipping. Background, the sea and a clouded sky.

On the panel at the back, in a somewhat similar scene, a sailor in a pink jacket and cap, white sleeves, and pink-striped breeches, smoking a short pipe, is seated on the side of a barrel marked at the end 119, with the painter's cypher below. In the centre, at the edge of the quay, a man in a yellow waistcoat and pink-striped breeches, with his right arm pointing away to the right, is giving orders to two men in blue and pink, and white and yellow, hauling a sloop, of which only the mast and rigging are visible, alongside. To the left some ingots of steel.

The sides of the basin ornamented at the top with a wide golden-edged band of decoration with a formal pattern of interlaced foliated scrolls and wreaths, enclosing alternate oval speckled ornaments and small dotted roundels. Below the band encircling the pail is a thin golden line dotted at the lower edge, and from the centre a ball-chain is festooned to the sides of the painted panels. Suspended from the chain is a spray of bay leaves twisted over in a loop at the bottom. The lower part of the basin encircled with a garland of bay leaves and berries. The top edged inside with a minutely scalloped band, and the base encircled with a plain line of gold.

#### THE LID

DECORATED with two oval medallions. Painted with somewhat similar harbour scenes to those on the basin.

The medallions incurved at the top. Upon one, on a quay, to the right two cases, one numbered 71, and a barrel numbered at the end 4. To the left the rigging of a sloop. Sunset sky. On the other, on a quay, to the right an anchor, two mounted cannon, a corded case, and a large bale numbered No. 91. Sunset sky. The gilded knob moulded in relief in the form of a cherry on a stalk, with three leaves.

Mark, at the bottom of the basin, 36, cut in the paste. Interlaced *L*'s, with the date letters *ee* (1782) to the left outside. *M*, the cypher of Morin the painter, to the right in blue, and two double lines crossed, the cypher of the gilder, Chauveau, père, in gold.

Height, 4 $\frac{1}{4}$  in. ; diameter of basin, 3 $\frac{7}{8}$  in.

#### ICE-PAIL

WITH vertical sides, decorated with white panels, painted with fruits and flowers by Merault. Bleu de Roi ground richly gilded and engraved *au clou*.

The front and back decorated with large rectangular panels indented at the corners, and framed with a narrow band of gold engraved *au clou*, surrounded by an outer golden line. The panel in front painted on a white ground with two peaches, four purple plums, a bunch of purple grapes with blue bloom, two somewhat blue cherries, a purple-flaked white anemone, a spray of small pink flowers, a spike of small red flowers, and vine and other leaves. On the panel at the back, four rather crimson peaches, two marigolds, one showing only the back, a spray of small red flowers and blue forget-me-nots. The sides of the pail decorated in gold with a formal pattern formed with outspreading foliated scrolls terminating with sprays of bay leaves and berries festooned together at the bottom with a garland of flowers; the formal ends composed of bay leaves and berries. The top of the pail surrounded by a moulded white band edged with gold and encircled with golden bay leaves and berries. The incurved bottom of the pail edged with a golden band, with an encircling line of gold above. Gilded white outspreading scroll handles decorated at the top with a small gilded white acanthus leaf.

Mark, on the bottom, interlaced *L*'s, with the date letters *ii* (1786) to the right, and a semibreve on a line in blue below, probably the cypher of the painter, Thevenet, sen.; underneath, *L. G.* in gold, the initials of the gilder, Le Guay.

Height and diameter at the top,  $4\frac{1}{8}$  in.

72

## ICE-PAIL

WITH similar decoration to the preceding, with which it forms a pair.

The front medallion painted on a white ground with two peaches, a bunch of purple grapes with blue bloom, two pink roses, a mauve green-centred double anemone, and small blue, red, and mauve flowers. The back with three blue plums, two pink double anemones with green centres, mauve harebells, and small pink, blue, and mauve flowers.

Mark, interlaced *L*'s, enclosing the date letters *ii* (1776). Above, *g* in blue, the cypher of the painter, Merault, jun.; and underneath, *L. G.* in gold, the initials of the gilder, Le Guay.

73

## VASE (*Jardinière*)

DECORATED with medallions painted with specimen birds, after Buffon, in faintly indicated landscapes. Bleu de Roi ground elaborately decorated with gold.

The crater-shaped vase decorated at the front and back with a circular panel, framed with a band of gold. The panel in front painted with a yellow-backed black bird with yellow and black wings, *Alouette noire de la Eneenasa*, perched on the branch of a tree at the edge of a river. The panel at the back, with a grey-breasted brown-red bird with speckled neck, *Alouette de Buenos aire*, standing on a moss-covered stone, with a large-leaved plant with pink fruit to the right. The upper part of the pail decorated under the spreading lip with a broad band of formal ornament, surrounded at the top with a golden line and bordered at the bottom with foliated scrolls enclosing spaces filled with various speckled and dotted diapers and patterns. The upper part of the sides surrounded with a garland of minute flowers and leaves. The lower part encircled with a golden band of ornament, scalloped above and rayed below. The low base edged at the bottom with a narrow golden band. The white overspreading lip, which is edged with gold, encircled at the top with a band of gold minutely scalloped within and without, the sides decorated with two narrow golden bands entwined at intervals with two fine golden lines.

Mark, on the bottom, interlaced *L*'s, and the names of the birds inscribed in blue.

Height,  $4\frac{3}{4}$  in. ; diameter at top,  $5\frac{3}{4}$  in.

## JARDINIÈRE

WITH similar decoration to the preceding, with which it forms a pair.

The panel in front painted with a yellow-breasted black bird, *Verdier de C. B. E. (Cap de bon Esperance)*, perched upon a grassy ledge of rock overlooking a river. The panel at the back painted with a brown-red bird with a speckled breast, *Verdier de St. Domingue*, perched upon a branch of a tree overhanging a stream.

Mark, on the bottom, interlaced *L*'s, and the names of the birds inscribed in blue.

## TRAY

OF a tea set (*cabaret*) decorated in the centre with a large oval panel painted with a pastoral scene by Asselin, after François Boucher. Bleu de Roi ground richly decorated with gold.

The curved sides of the tray, which is of an irregular oval shape, moulded with six scallops, the ribs running down to the flat base of the tray. The rim waved and gilded at the edge. The bottom of the tray decorated with a large oval panel, framed with a golden band engraved *au clou*, surrounded by an outer

line of gold, and painted with a romantic landscape. Seated to the right on a slightly raised bank, with her figure to the left, a shepherdess in a yellow dress with a blue bodice and mauve underskirt, with pink and yellow roses in her hair, holding up the forefinger of her right hand as if to admonish a shepherd in a yellow-lined crimson coat and pale-blue breeches and waistcoat, with his hair tied with a blue bow, who is reclining at her feet with his figure to the right, holding her left hand with his right and offering her a pear with his left. In the foreground to the right two lambs, one asleep with a crimson ribbon tied round its neck, the other standing by it, a blue ribbon fastened round its neck, one end hanging over its back. In the background, to the right, in front of a domed temple, a stone cascade, the water falling from the mouth of a large mask, overgrown with moss at the top. In the distance some poplars behind an overhanging tree. To the left on the ground a mauve hat trimmed with pink ribbons, a staff, and a basket, its contents hidden by blue drapery, and its handle tied with a pink ribbon. In the distance, a winding river spanned by a high viaduct, a church with a square tower and clouded sky. Beyond the panel, the bottom of the tray, which is bordered with a band of gold, is surrounded within the band with a narrow garland of small leaves twisted over so as to form a looped festoon pointing towards the painted panel at the bottom of the eight ribs at the sides. The sides ornamented at the front, back, and ends with irregular oblong panels bordered with gold and enclosing in the centre a diamond lozenge outlined with gold. The panels decorated with crossed waving sprays of golden palm engraved *au clou*. Between the panels four irregular oval medallions framed with narrow foliated scrolls, and embellished in the centre with a golden star flower upon a ground powdered with minute dotted stars. At each end of the tray is a raised open white handle lined with gold at the sides, and terminating on the golden edge of the tray in foliated scrolls carried partly down the sides within and without.

Mark, on the bottom, interlaced *L*'s, enclosing the date letter *S* (1771); underneath, the letter *A*, the initial of the painter, Asselin, in blue.

Length, 11 $\frac{7}{8}$  in.; width, 9 in.

76

## CUP AND SAUCER

WITH lid. Of old Sèvres porcelain, soft paste. Shape *à la Reine*, so called from the cup and saucer of similar form presented to Queen Marie Antoinette for her use during her convalescence after the birth of the first Dauphin in 1783. Decorated with medallions painted with landscapes and birds. Bleu de Roi ground richly decorated with gold. Period of Louis XVI.

Tall cup with sloping sides. The front decorated with a large flattened oval white panel painted with a faintly indicated landscape, the stump of a tree to the left, and a tall plant to the right. In the foreground a black-crested white bird with a red and crimson neck and breast, black tail and legs, with his red and white wings upraised, is looking down with an aggressive expression at a mauve-crested yellow bird, with blue and mauve neck and wings, and a blue tail, which is walking towards him. The medallion framed with a band of gold engraved *au clou*, and decorated at the bottom with a small spray of golden flowers and long foliated scrolls, which, with a spray of leaves below, spread upwards on to the sides of the cup. The sides decorated with two garlands of flowers festooned from the top of the medallion to a stud at the back of the cup, where a falling spray hangs down under the twisted white handle, which terminates in gilded spreading foliations. Under the bottom of the handle a small spray of flowers. The cup bordered at the top and bottom with gold.

Mark, at the bottom, *II*, cut in the paste. Interlaced *L*'s, enclosing the date letter *Z* (1777); underneath, a sword, in blue. To the right a *B* in red, the cypher of the painter, Evans, père.

## THE SAUCER

Moulded with a nearly flat rim and a deep well in the centre to fit the cup. The rim bordered with a narrow band of gold, and decorated with two long oval white panels, incurved at the bottom, one painted with a faintly indicated landscape, with a large plant to the right and the stump of a tree to the left; in which a black-crested yellow and white bird with a blue neck, blue and mauve wings, and mauve tail, with his head turned round looking behind him, is walking over the edge of a bank. On the other, in a similar landscape, a blue-crested mauve and white bird, with a yellow head and yellow-tipped red wings, is standing with his head turned round to his left looking for food. The medallions framed with a narrow golden band, with foliated scrolls at the bottom spreading outwards on to the rim, a garland of flowers being festooned from the tops across the sides, over the ends of the scrolls. The bottom of the saucer outside surrounded with a plain band of gold.

Mark, similar to that on the cup, but without the number cut in the paste.

## THE LID

Decorated with two small, long, oval medallions, incurved at the top, and painted with similar landscapes to those on the saucer. On one a mauve and brown bird, with black and crimson wings and a yellow tail, is perched on the dead twig of a large-leaved tree. On the other, a blue-headed yellow bird, with blue-tipped yellow wings and a mauve tail, is walking towards

the edge of a bank with his head turned to the right. Golden knob, moulded in relief, in the form of a cherry, with three leaves. The medallions framed with golden bands, the sides ornamented with similar decoration to that on the saucer.

Height of cup, saucer, and lid,  $4\frac{1}{4}$  in. ; height of saucer,  $1\frac{1}{4}$  in. ; diameter of saucer,  $4\frac{7}{8}$  in.

79

## LETTER CASKET

OF mahogany, decorated with panels of the old Sèvres porcelain, soft paste, painted with sprays of flowers by Cornaille, and mounted with gilded bronze. Style and period of Louis XVI.

The front, back, and ends of the casket, which is of an oblong shape with a raised lid, ornamented with a sunk narrow panel of porcelain framed with a plain gilded bronze ogee moulding, the hollow on the inner side decorated with small roundels which are also carried, on a plain fillet, on to the centre of the panel itself, where it forms a frame to a circular medallion painted upon the porcelain. In the centre, on a white ground, a spray of flowers, consisting of a pink rose, a red anemone, and small blue and yellow flowers ; to the right two blue roses, a pink-edged white anemone, and small red, yellow, and mauve flowers ; to the left a pink rose, a blue double anemone, and small yellow flowers. At the back, in the centre, a pink rose, a pink-edged white anemone, and small blue flowers ; to the right a red-edged white anemone, and small pink, blue, and mauve flowers ; to the left a pink rose, a blue-edged white anemone, and small pink, red, and yellow flowers. On the panel to the right : in the centre a yellow rose and small pink and blue flowers ; to the right two red-edged, white anemones, small blue roses, and pink flowers ; to the left a pink rose, a dark-red anemone with white centre, small blue flowers, and a yellow flower. On the panel to the left : in the centre a pink rose, small blue flowers, and a small red flower ; to the right a pink rose, and small yellow, red, and blue flowers ; to the left a yellow rose, a red-edged white anemone, and small pink and blue flowers. The bottom of the casket, which rests upon a plinth, supported on four low circular feet expanding in the middle, where they are encircled with small roundels ; surrounded with a narrow hollow moulding, the angles ornamented with upright mounts, terminating at the top and bottom in volutes and foliated scrolls. The lid surrounded at the top of its low vertical base with a pellet moulding. The top of the incurved sides bordered with a plain curved moulding with a raised fillet on the inner side, forming a frame to the flat mahogany sunk top, which is itself decorated with a large oblong porcelain panel surrounded by a narrow golden band. The incurved sides of the lid ornamented at the front and back with a



N<sup>o</sup> 79 placed on N<sup>o</sup> 25.



garland of bay leaves and berries, and a garland of small flowers, the stalks crossed in the centre and tied to a golden stud with a double loop of ribbon. The ends festooned with a hanging ribbon to the tops of the angle ornaments which terminate in volutes at the top and bottom in foliated scrolls. The ends of the lid ornamented with a single garland of small flowers and bay leaves with berries, festooned across to the tops of the angle ornaments with hanging ribbons. The porcelain panel on the top painted on a white ground with a yellow wicker basket filled with flowers, consisting of two pink roses, a mauve-flaked white, and a purple-flaked yellow anemone, a pink anemone with a white centre, a cluster of red-edged yellow flowers, and small blue and yellow flowers.

Length,  $10\frac{3}{4}$  in.; breadth,  $8\frac{5}{8}$  in.; height,  $6\frac{1}{2}$  in.

This casket, which was at one time in the possession of the Comte de Castellane, was probably removed from the Palace of the Tuileries, where an inkstand with similar decoration, formerly used by the Empress Josephine, was once in the private apartments of the Emperor Napoleon III.

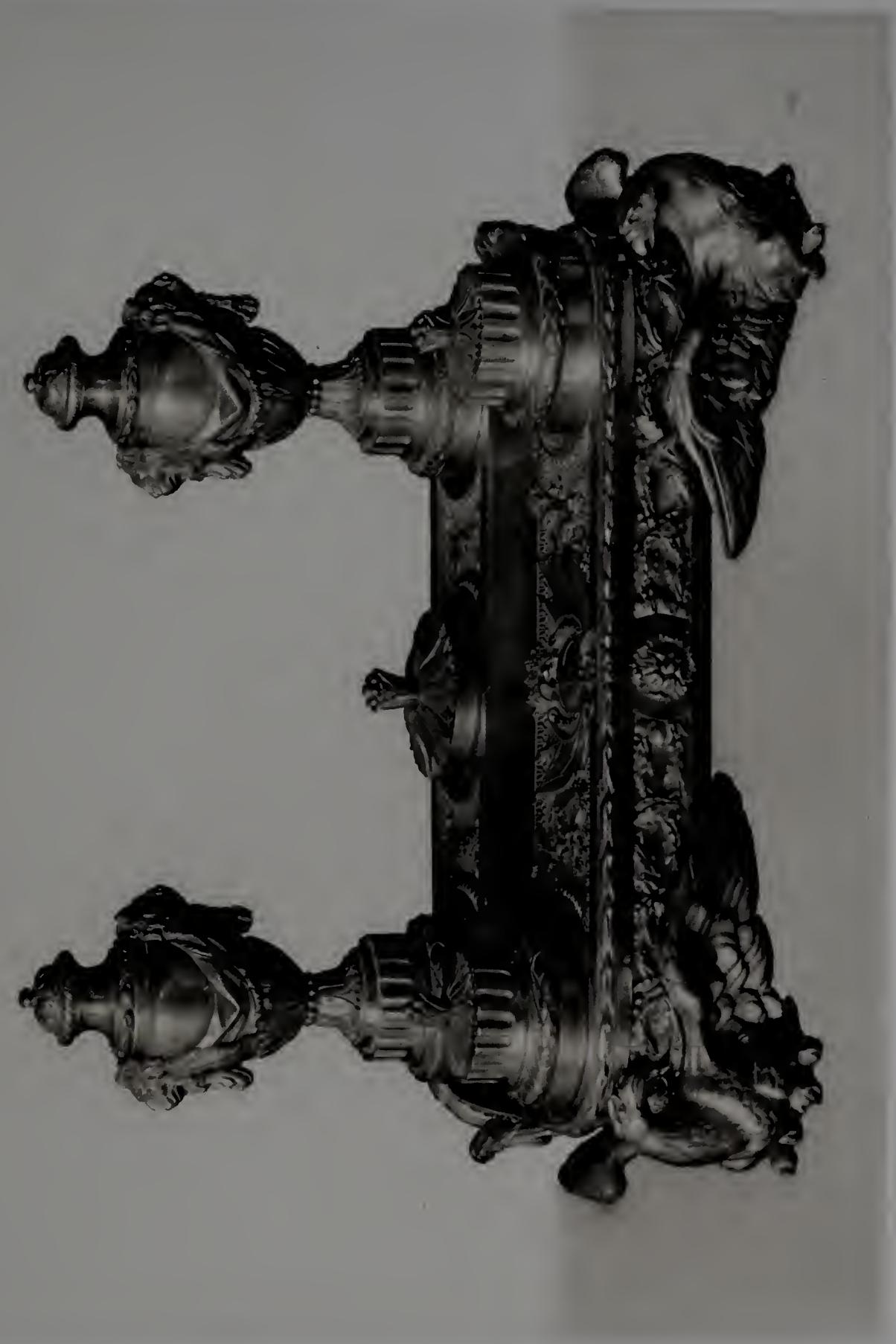
## INKSTAND

Of gilded bronze, elaborately decorated with the arms of the Royal Duchy of Savoy, and other ornament in high relief. Style and period of Louis XVI.

The oblong stand rounded at the corners, where it is supported upon the backs of four eagles couchant, with their wings spreading on to the front, back, and ends of the stand, and their heads turned inwards at the front and back. The sides, which are bordered at the top with a narrow foliated moulding in relief, surrounded, except at the centre of the front, back, and ends, where they are decorated with circular foliated rosettes in high relief; with long sunk panels ornamented with open-work interlaced garlands of bay leaves and berries. The top of the inkstand, divided into two parts by a sunk pen-tray running from end to end, thus forming two narrow tables at the front and back. At the ends of the table in front is a pen-wiper and a pounce-pot in the form of a low drum of a fluted column, with plain circular base, encircled at the top by a formal garland of bay leaves tied at intervals with diagonal ribbons. The circular lids decorated with a triple row of pointed leaves, radiating from a raised knob of similar upright leaves surmounted by a bunch of small berries. Between the columns is the hinged lid of an oblong, sunk wafer-box, with incurved ends, opening by a spring fixed in the centre of the rosette at the front. The lid decorated, within a sunk panel framed with a small leaf moulding, with branches of oak leaves and acorns spreading outwards from a trophy of crossed and unfurled flags at the back of a shield gules charged with a cross argent, and surmounted by a royal crown in high relief. The table at the back ornamented at each end with similar columnar drums to those in front, forming pedestals to two miniature oviform vases, decorated with lions' skins festooned across the front and back to the lions' mask handles at the sides, where the legs are tied together, with the paws hanging down. The lower part of the body encircled with a double row of upspreading leaves, the stem with a ring of similar leaves pointing downwards. The waist surrounded with small pellet moulding. The vases fitted with reversible tops, which can be used either as lids or sconces. As a lid the top forms the upper part of the vase. The hollowed neck surrounded at the bottom with small foliations, and at the top with a fine cable moulding. The fixed and raised lid ornamented with falling acanthus leaves radiating from a small spherical knob. As sconces the circular top is surrounded at the bottom with a band of upspreading acanthus leaves, and at the top with a small moulding of narrow-pointed leaves. Between the pedestals the table is further decorated with the plinth of a column, forming an ink-pot, fitted with a flat lid similar in form and decoration to those on the pounce-pot and sponge-jar. Between the three pedestals the table itself is ornamented with two upright sunk panels, incurved at the ends, decorated with foliated ornaments with berries, in high relief, and framed with similar leaf moulding to the lid of the wafer-box.

Length, 14 $\frac{1}{4}$  in. ; height to top of the vases, 8 in. ; width, 6 $\frac{7}{8}$  in.

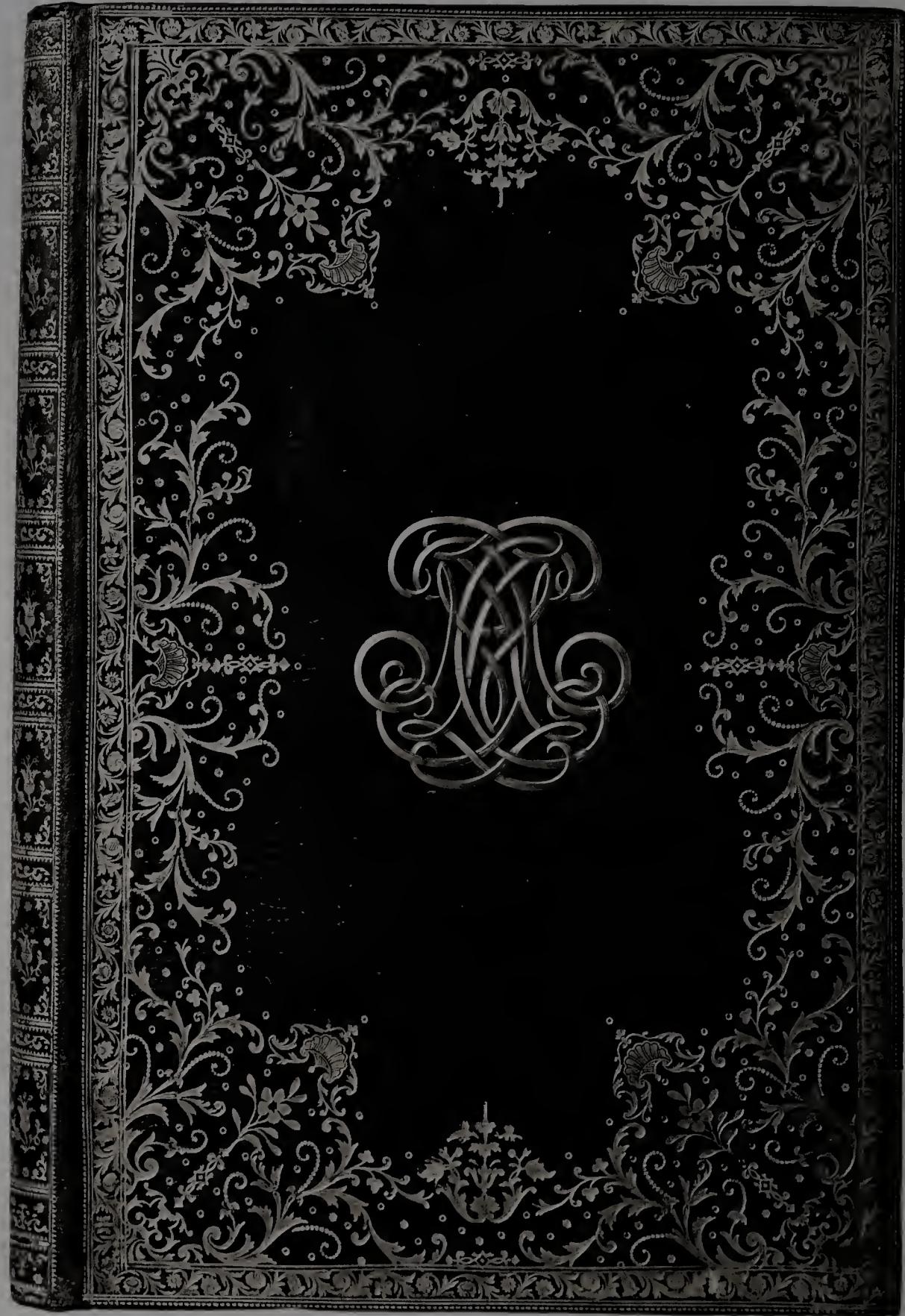
This elaborate and remarkable inkstand, made for King Victor Amadeus III., King of Sardinia and Duke of Savoy, was at one time in the Royal Palace at Turin.



1887







N° 81.

## WRITING-CASE

BOUND in brilliant dark-crimson morocco. Tooled and gilded back and sides. The obverse cover decorated in the centre with an open-work gilded bronze monogram of Louis, Dauphin of France, and of the Dauphine Marie Antoinette. By Derome of Paris. Style and period of Louis XV.

The sides decorated with conventional eighteenth-century foliated ornament typical of Derome's work. Sprays of freely designed acanthus and other leaves spring from the corners to meet similar tooling spreading outwards from the middle of the longer sides, thus producing a frame of the lace-like effect for which the binder and his school became famous.

Distinctive tools are those showing a conventional shell-form decorating the summit of the corner pieces, and the curious tool used at the head and tail of each side in which is introduced a tiny stamp of a crested wild-fowl and a small-winged butterfly.

The whole side is bordered by a roll-produced scroll ornament one-third of an inch wide, separated from the main design by a gilt double line fillet. A somewhat similar, but less well-known roll, decorates the inner edge of the cover. The end papers are marbled, splashed red, green, and yellow. The open-work monogram of gilded bronze in the centre of the obverse cover consists of four double interlaced flowing capitals, *L.L., M.M., A.A., D.D.*

This beautiful and historic specimen of the binder's art belonged formerly to the hapless Queen Marie Antoinette, and was presented to her at the time of her marriage with Louis XVI., then Dauphin of France.

## INKSTAND

Of old Japanese lacquer and Mennecy porcelain, with gilded bronze mounts. Style and period of Louis XV.

The irregular oval-shaped stand of black lacquer, decorated with a small branch of a flowering tree and two butterflies in brown and gold, surrounded by a gilded bronze frame of foliated scrolls with celery leaves, and buds. Supported upon six low legs, formed by smaller scrolls spreading outwards from the frame. On the top of the stand, forming the ink-pot, pounce-pot, and sponge-jar, arranged in a triangle, three bulbous-shaped white porcelain cups, surrounded at the bottom with a band of gilded bronze from which rise three sprays of golden serrated leaves and flowers spreading upwards diagonally, and thus forming supports for the cups. The sprays of gilded bronze, ornamented with small blue and pink porcelain flowers and buds. The cups themselves painted in front with a spray of blue forget-me-not, and very small pink and mauve and red-edged yellow flowers; and at the back, two of them with a single spray of very small red flowers, and one with a similar spray of blue flowers; and single leaves. The tops of the cups encircled with a broad band of gilded bronze, decorated with a sunk ornament in relief, and bordered with narrow foliated scrolls. The flat lids decorated with a triple row of separate serrated leaves radiating from a knob in the form of an acorn.

Length, 14 in.; breadth,  $11\frac{3}{4}$  in.

## OLD MEISSEN PORCELAIN

BY a singular freak of destiny, Meissen porcelain, generally known as "Dresden china," is an artistic industrial product which links the chemical science of to-day with the superstitions of the Middle Ages. Alchemy, even at the close of the seventeenth century, was still searching for the Philosopher's Stone, which possessed the virtue of transmuting other metals into gold. The existence of this highly desirable mineral was still almost universally taken for granted, and one Johann Friedrich Böttger, commonly known under the French synonym of Frédéric Böttcher, was profoundly convinced that the stars in their courses had singled him out as the favoured one of all the children of men who was destined to achieve its discovery. He was the son of a skilled master-workman in the mint in the city of Magdeburg, on the Elbe. His father, who had doubtless witnessed, without understanding, some of the striking semi-public experiments of Otto von Guericke in illustration of atmospheric pressure, determined that his son should be an adept in the occult arts, and sent him, apparently about the year 1700, when he was some sixteen or eighteen years of age, to a chemist named Zorn, at Berlin, to be practically initiated in the mysteries of natural science. The young alchemist's researches were not calculated to promote the old druggist's commercial interests, and after a time they parted in wrath, but the cloud soon passed. Böttcher had made some discovery which encouraged him in his search, and Zorn again received him with open arms. Frederick I., Elector of Brandenburg, had lately been successful in transmuting his duchy into a kingdom, and was deeply interested in any researches which would transmute his new kingdom into a wealthy one. He accordingly took Böttcher under his Royal patronage, but the gold-seeker, finding himself unable to keep his promises to his patron, judiciously declined to face the unpleasant consequences of breaking them, and made good his escape to Saxony, where Frederick Augustus I., Elector of Saxony, had also been

elected King of Poland by the Polish nobles. The King of Prussia arrested the fugitive on Saxon soil, but Frederick Augustus, by no means disposed to allow the alchemist to return to his rival king, re-arrested him and placed him in safety at Wittenberg. The supposed possessor of the mighty secret had eluded a fortress, but he had not escaped imprisonment. His every movement was strictly watched; his experiments were all made in the presence of witnesses, and by way of testing the value of his researches the Elector gave him an elderly ex-alchemist for colleague. This was Ehrenfried Walther von Tschirnhaus, an expert chemist, and well acquainted with the mineral wealth of his country, who had long devoted his efforts to the imitation of Chinese porcelain, and had succeeded in producing by a combination of tin with silex a milky-white glass possessing at least some show of likeness to a genuine "hard paste." It was in this direction that Böttcher's energies were now turned. Tschirnhaus procured a sample of red clay from Okrilla, near Meissen, and upon this the pair experimented until they had produced a material, obstinately opaque indeed, but in certain other respects undistinguishable from real porcelain. The younger collaborator now felt confident of his power to transmute other metals into gold, the elder confident of his power to imitate the chinaware of the East.

Meanwhile, as soon as the search for the Philosopher's Stone began to look like real business, the practical Frederick Augustus found it advisable to keep a still more stringent surveillance over the adepts, and to secure their further experiments from outside observation and influence. The fortress of the Albrechtsberg, which overlooks the Elbe from Meissen, some fifteen miles from Dresden, struck him as a most desirable locality in which to erect a laboratory and other buildings for the use of the natural philosophers. A staff of workmen was told off to assist them; their own apartments were comfortably, and even luxuriously, furnished and fitted, and a carriage was at Böttcher's disposal to take him into Dresden as often as he might wish—in the company of a military officer. But a danger of another kind arose. The cometary Charles XII. of Sweden, who

"Left the name at which the world grew pale  
To point the moral and adorn the tale"

of Dr. Johnson, was on the warpath, and the Elector was compelled to resign his kingdom of Poland for a time. Even the Albrechtsberg was not safe, and Böttcher, Tschirnhaus, and three of their workmen—Ritter, Romanns, and Beichling—were transferred to the fortress of Koenigstein, which they only left on September 22, 1707, to be installed in a new residence prepared for them on the Jungferbastei. Tschirnhaus died in the following year, and Böttcher was left sole depositary of their secrets. The results of a “firing,” protracted through five days and nights, were so satisfactory that the Elector himself was present at the next “firing,” and the triumphant issue of the experiment, when a red-hot teapot was plunged into cold water without breaking, assured Böttcher’s future fortune. He had not indeed produced an Oriental porcelain, but he had succeeded in turning out a substance to which the proud name of “red porcelain” could be given by an excusable figure of speech. A celebrated Dresden potter named Fischer and one Père Eggebrecht, formerly a maker of Dutch earthenware, had been associated with Böttcher in the discovery, but it does not appear that they did more than superintend the “firing” and furnaces. The material itself was a stoneware, not a real porcelain, but it could take a high polish on the lapidary’s wheel, or could easily be glazed after manufacture by a glaze fusible at a much lower temperature than that required to fire it. The new material established the reputation of the Meissen factory, but its principal real value was that it demonstrated the possibility of making real porcelain, if only the right material could be found for making it.

In 1709 the right material was found. The story runs that one Johann Schnorr, a wealthy ironmaster, living at Carlsfeld in the Erzgebirge, riding in the neighbourhood of Aue, found that his horse had some difficulty in getting along over a slippery patch of white clay upon the road. The use of hair-powder at the time was universal among the well-to-do classes, and war and rumours of war, and a succession of bad seasons, had sent up the price of flour, then used for powdering the hair, to an exorbitant figure. Schnorr at once recognised that the “greasy” white clay which hindered his journey was just the sort of stuff to furnish a cheap substitute for the farinaceous hair-powder, and took a sample of the clay home with him. It fully

answered all his expectations, and in a short time his new powder had almost superseded the use of flour for hair-powder at Dresden, Leipzig, Zittau, and other towns. Now, Böttcher, being an important personage in those days, naturally wore an important perruque, and this important perruque as naturally demanded the services of the perruquier to powder it regularly in order to produce the requisite imposing effect. Gradually it was borne in upon the observant adept that his impressive headgear was becoming considerably more ponderous than he had found it in times past, and, being a philosopher ever intent upon discovering the hidden causes of things, he made a careful examination of his wig in search of something that would account for the mysterious increase in its weight. He soon detected that a mineral had been substituted for a vegetable powder in dressing it, and in this discovery the great secret of the age stood revealed. He had but to trace the *provenance* of this ponderous mineral powder to acquire the means of making illimitable hard-paste porcelain, and realising his lifelong dreams of gold and glory.

The chronology of the story, as MM. Jacquemart and Le Blant are careful to point out in their great work on porcelain, is not quite exact. It is on authentic record that Böttcher had succeeded in making real porcelain at Meissen as early as 1709. Either, therefore, Herr Schnorr's horse must have slipped on the white clay before that date, or else Herr Böttcher must have made use of a china-clay from some other now untraceable locality in his earliest successful efforts. Either assumption is far from improbable, but there is no reason to doubt the accuracy of the story. The discovery of kaolin at Aue by Schnorr is as certain as the discovery of the method of making hard-paste porcelain by Böttcher. "Accident," says the Greek proverb, "is the friend of art." Never, perhaps, has the truth of the proverb been better illustrated than in the discovery of kaolin in Germany by a casual rider whose horse slipped on a "greasy" road, and who utilised the precious material as a substitute for hair-powder; and its discovery in France, a lifetime later, by a young housewife, who utilised it for a soap with which to wash her linen without injuring its fibre or its whiteness.

As soon as the Elector, for he had not yet recovered his kingdom

of Poland, had satisfied himself as to the reality of Böttcher's discovery, he issued a strict order for regulating the exploitation of the china-clay pits at Aue. Not an ounce of the precious metal—for such, in truth, it was—should be on any pretence exported out of Saxony on pain of severe penalty and punishment. It was only to be removed in sealed barrels, and by sworn agents who were responsible for its safe transit. As to the porcelain factory itself, it was at once re-established in the Albrechtsberg, at Meissen, which was thenceforward the official Electoral manufactory, with Böttcher as Director. The drawbridge of the fortress was never lowered save for a few minutes to allow of the ingress and egress of the workmen at morning and evening, and then only under the supervision of watchful eyes; and every workman was solemnly sworn to keep secret unto death whatever he might know of the internal economy of the manufactory. This oath was repeated every month before the chiefs, and the injunction “Be secret unto death!” was hung up in conspicuous print in every workroom. Violation of it was visited by imprisonment for life in the dungeons of Koenigstein. Even when Frederick Augustus himself brought any Royal or notable personage to visit the works, the workmen had strict orders beforehand to hide every single implement or appliance that might haply convey a hint as to the nature of the materials or processes employed. The secrets of the manufacture were still known under the old alchemists' name of *arcana*, and never was secrecy more rigorously enforced, or, on the whole, more inviolably observed. Absolute inviolability, however, in a case of the kind was impossible. Love of money is as ingenious a pick-lock as Love himself. It will “find out a way” even to the safe-room of a Böttcher in the fortress of a Frederick Augustus. Walls have ears, and the bird of the air shall tell the matter. From time to time, and especially at the commencement of the Saxon manufacture, workmen did contrive, in spite of oaths and all precautions, to effect their escape, carrying off with them, if not the whole *arcana*, at least certain secrets of more or less importance and value; and one by one, as years rolled by, sprang up manufactories of hard-paste porcelain in other lands.

It is possible that Böttcher was not actually the first to make real porcelain in Europe, for it would seem as if samples of kaolin had been

imported into Portugal, Spain, and Italy long before his time. None the less to Böttcher belongs the grand discovery that in the soil of the Western world was to be found, in quantities sufficient to supply the needs of commerce for an indefinite number of years, a material which, if not exactly identical with the kaolins of China, was in no respect inferior to them in all the qualities required for the manufacture of a true porcelain fully equal to the porcelain of China or Japan.

Böttcher himself did not survive his discovery many years. A man of real genius, if genius consists, as has sometimes been maintained, in "a power of recognising the capabilities of things," he certainly recognised the capabilities of the red earth near Meissen and of the white clay from Aue that powdered his wig, with an energy and effect that revolutionised the ceramics of Europe. But he himself was fashioned of the red stoneware rather than of the true porcelain clay. The great triumphs of his life accomplished, he seems to have given himself up without compunction to drink and debauchery, and he died in 1719, a worn-out old man of some five-and-thirty years of age. While still with Zorn at Berlin, it was whispered that he was given up to the Black Art, and had sold his soul to the Evil One. If the whisperers lived to witness the close of his career, they probably congratulated themselves on their own prescience.

Böttcher had little artistic faculty. The porcelain produced under his directorate has an interest and value of its own, but in design and decoration has little merit or distinction. Höroldt, who succeeded him as Director in 1720, had far more taste and knowledge of art, and was the first to impress upon Dresden china some of the characteristics by which it has ever since been distinguished, notably burnished gold borders and carefully modelled bouquets of flowers. The artist, however, to whom the new manufacture was most deeply indebted was Johann Joachim Kändler, a sculptor of singular and versatile talent, and, strangely enough, of earnest religious feeling, a quality somewhat rare among the designers of china statuettes. The grace and finish of his style, however, are not less perceptible in the many figures and groups he executed in other styles, combined with a certain largeness and nobility of conception of a striking and individual kind. His huge candelabra and vases, his gods and men, his birds and beasts and fishes

of all sorts and sizes, often as large as life, and notably his series of Cupids masquerading in a Carnival of Venice in the costumes of the various trades and professions, are not only admirable as triumphs of craftsmanship, but take high rank as works of art at once varied and vigorous, delicate and original. The *magnum opus* of his life was to have been a colossal equestrian statue of Augustus II., but only the head was finished when the artist's labour was interrupted by the outbreak of the Seven Years' War. The model of the entire work, however, upon which he worked for no less than four years, is still preserved in the Dresden Museum. The years during which Kändler was connected with the works at Meissen are the "great age" of "Dresden china," the close of the period almost coinciding with the rise of the "great age" of the porcelain of Sèvres.

When Frederick the Great so effectively broke the continuity of Kändler's labours in 1756, the business-like conqueror carried off all he could lay hands on of any value in the manufactory at Meissen, artists and workmen included, for the benefit of his own rival establishment at Berlin. When peace was at last concluded, the Elector lost no time and spared no money to start his own works afresh. Dietrich, professor of painting at Dresden, was appointed the new Director, and Lüch of Frankenthal, and Brecheisen of Vienna, principal modellers. A little later, in 1765, the Parisian sculptor, François Acier, was engaged, and the general style of manufacture was gradually assimilated more and more to that then in fashion at Sèvres. In 1778 the King of Saxony, Frederick Augustus III., courageously appointed his own royal self chief Director of the establishment, graciously transferring at the same time the charge of the annual subvention, hitherto paid out of his privy purse, to the Minister of Finance. In 1796 Marcolini was appointed Director, and was succeeded in 1814 by Von Oppel, who himself was succeeded by Kahn in 1833.

The "Royal Saxon Porcelain Manufacture" is still conducted at Meissen, but the real glory of "Dresden china" has departed. The rule of secrecy lasted down to 1812, when the first Napoleon deputed Alexandre Brongniart, then Director of the Imperial factory at Sèvres, to visit the works. Even on this occasion, however, although Brongniart himself was admitted in obedience to Napoleon's order, his travel-

ling companion was not allowed to enter. Steinauer, however, then chief of the manufacturing department, was solemnly released from his oath by the authorities, and accordingly explained to Brongniart at length a number of facts and processes connected with the manufacture, but very few with which Brongniart was not already well acquainted. From this time the rule was gradually relaxed, and indeed at the present day the adventurous stranger who desires to see the works can do so without difficulty. There is, however, not much to see of interest which cannot be seen elsewhere. "Schnorr's white earth of Aue" was finally exhausted about the middle of the last century, and the supply of kaolin is now furnished from other sources. With the original material and the original condition of secrecy gradually disappeared also other not less valuable traditions connected with the Royal factory. Apart from the unfailing supply of *pastiche* "Dresden," for ordinary consumption mostly manufactured in the city of Dresden itself, it is no great number of years since the directors condescended to the disgraceful device of counterfeiting the ancient work of their own potteries. Copying the earlier productions might have been excusable—indeed, considering the quality of much of their output at the later period, highly laudable—but to forge the ancient A. R. standing for *Augustus Rex*, and the caduceus, on their imitations of early eighteenth century Meissen ware, as they did, can hardly be characterised as a proceeding worthy of a Royal manufactory. One result at least of this suicidal policy has necessarily been immensely to enhance the value of examples of old "Dresden china" like those brought together in the present Collection, the absolute genuineness of which is attested not only by internal evidence, but, in most cases, by unquestionable documentary proof.

## CLOCK

OF old Meissen porcelain. A large figure of Cupid with a flaming torch seated upon a quiver at the side of a tower with a circular window forming the dial.

The flat oblong stand, which has square projections at the four corners, supported on four flattened ball-shaped, buff-coloured legs. The sides, which have a wide projection underneath at the front and back, bordered with a pink band edged with gold enclosing a sunk white panel decorated with a continuous pattern in relief, formed by two narrow green ribbons intersecting and twisted over one another enclosing small circular spaces filled with a golden flower. In the centre a large upspreading, buff-coloured acanthus leaf decorated with gold. The projections at the corners framed with a similar but narrower band to those on the panel and decorated with a large gold foliated star. Upon the stand to the left, a rectangular tower with projecting battlements at the corners at the top. The front, back, and sides bordered with pink bands edged with gold, the band twisted over in the centre at the top, and terminating at the sides, at the bottom, in a key pattern. The centre of the tower ornamented with a large circular golden wreath of bay leaves and berries tied at the bottom with a pink ribbon, and forming the frame of the gilded metal dial. The front of the tower, decorated at the top with a garland of small pink roses, festooned round the corners from two large raised studs in the projections at the sides, and caught up in front to two foliated gold ornaments, also in the projections. The central festoon taken upwards on to the top of the tower in the centre and surmounted by two white doves, billing and cooing, with outspread wings. The corners of the towers surmounted by four gilded white, cup-shaped flaming braziers, the high incurved necks decorated with spiral gold fluting. The sides of the clock decorated with a thick, formal garland of green oak leaves tied in the centre with crossed pink ribbons, and festooned from the same studs which support the garland of roses, to similar studs upon the other side. Reclining, with his feet towards the end of the clock and his back to the tower, on a pink drapery partially covering a sheaf filled with gold and white arrows, surrounded by a small wreath of oak leaves; a large winged Cupid with a small white drapery, holding a mauve and gold flaming torch in his left arm, is counting with his right hand upon the thumb and fingers of his left, as he looks round towards the front of the clock.

Mark, at the bottom, crossed swords with a small star in blue.

The dial of the clock elaborately chased with foliated scrolls and sprays of leaves. The hours painted in blue in ornamental Roman numerals on small, nearly square-shaped panels of white enamel. Blue steel hands terminating in open spearheads.

Mark, crossed swords with two stars in blue. Period of Marcolini (1796–1814).

Height,  $11\frac{3}{4}$  in. ; length,  $10\frac{1}{4}$  in.

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## WINE-BUTT

MOUNTED on a tripod with figures in relief, and decorated with medallions painted with views of Meissen and other landscapes and figures. The top surmounted by an infant Bacchus. Old Meissen porcelain.

The pale green barrel encircled with gilded white hoops moulded in relief, the ends, which are edged with gold, painted with landscapes framed with a band of gold surrounded by a golden lace pattern. The sides and top decorated with eight small oval medallions, with narrower elongations at the ends, framed in gold; three at each side and two at the top, where there is a square hole bordered with gold. The small lid surmounted by an infant Bacchus holding up a bunch of purple grapes, a wreath of vine leaves and grapes on his head, and a similar wreath round his waist. The white end of the barrel in front, where there is a small circular bung-hole for a tap at the bottom, painted in colours with a landscape with a winding river. To the right a tall tower with a buttress and a gable end, and some tall trees behind the walls of the embankment. In the foreground a ferry-boat with figures. A church and houses on the further side of the river in the distance.

On the end of the barrel, at the back, a river spanned by a bridge of two arches, upon which is a tall crucifix. To the right the gable end of a low building with a flight of steps leading down to the riverside. To the left a tower with a gable at the top; on the river a ferry-boat with figures about to cross.

The central medallion on the side to the right, which is larger than those at the ends and on the top, painted the narrow way of the medallion with two men on horseback starting from a gateway with a tower at its side to the right. A high tree and distant hills in the background. On the small medallions, painted the broad way so as to be looked at from the ends; to the right, a miniature landscape with a large ship moored at the side of a river, and figures in the foreground. To the left a circular tower of a fortress and figures. On the central medallion, to the left, a miniature landscape with hills, a high tree to the left and a man on horseback in the foreground. The small medallions at

the ends and on the top painted with somewhat similar landscapes to those on the side.

The tripod-stand, on outcurved legs, the feet turned inwards and terminating in gilded white volutes. The fronts decorated with horizontal red notches cut in the porcelain. Supported upon the tops of the legs, facing outwards, are three seated figures—two goddesses, one with a purple and the other with a green drapery, and a satyr with a red drapery. All with one arm raised to their heads, upon which they support, as caryatides, the outspreading corners of the stand, the body of which rests between the figures upon the legs of the tripod. The corners terminating above the heads in gilded white volutes, those above the goddesses surmounted by a mauve and gold scallop shell.

Mark, on the bottom of the stand, crossed swords in blue. Period of Dietrich (1764-1796).

Height, 14 $\frac{3}{8}$  in.

## WINE-BUTT

MOUNTED on a tripod and decorated with landscapes and figures in medallions. The top surmounted by an infant Bacchus. Somewhat similar to the preceding. Old Meissen porcelain.

The mauve barrel encircled with six gilded white hoops moulded in relief; the ends, which are surrounded by a narrow green band, painted with landscapes framed with a band of gold. The sides and top decorated with ten small oval medallions, with narrower elongations at the end framed in gold; two at each side and six at the top, where there is a square hole bordered at each side with a small rectangular white panel decorated with a golden diaper and foliated scrolls. The small white lid surmounted by an infant Bacchus with a wreath of grapes and vine leaves encircling his waist, holding a cup filled with purple grapes over his head, which is also adorned with grapes and vine leaves. The end of the butt, in front, painted in colours with a Chinese landscape. Seated at a table in the foreground under some palm trees three officials, shaded by an umbrella held by an attendant. The banks of a river and high hills beyond.

On the end, at the back, two potentates walking near some merchandise, shaded by an umbrella held by an attendant, in the distance a large junk moored to the bank of a river, and high hills beyond.

On the sides of the butt to the right, the upper medallion, which is larger than those below, painted in colours, the narrow way, with a miniature landscape with potentates and merchandise in the foreground, and junks on a river in the distance. On the lower medallion, also painted in colours, some merchants in the foreground, with large junks behind them. The medallions on the sides to the left painted in colours with similar subjects. On the top,

painted the broad way so as to be looked at from the ends, three small white medallions, that at each end in the centre painted in Indian ink, and the two further back, at each side, in red, with somewhat similar scenes with junks, and merchants in the foreground.

The tripod-stand, with outcurved legs, resting upon low, circular feet surrounded by a large gilded white ball moulding. The legs carried up the angles of the stand and terminating at the top in small foliated scrolls supporting an entablature, under which the body of the stand in front is decorated in relief with a female head with black hair, her neck encircled with a gold necklace with deep drops. A pink drapery festooned from behind the head, round the sides, to the back of the white stand, which is further decorated in front with a bunch of flowers painted in purple.

Mark on the bottom of the stand, crossed swords in faint blue. Period of Dietrich (1764-1796).

Height, 16 $\frac{3}{4}$  in.

## 86

## MARS AND VENUS

ATTENDED by a Cupid, upon a cumulus of clouds. Group in old Meissen porcelain.

To the right, seated upon the cloud looking at a small Cupid, Mars, richly dressed, in armour, with a white-plumed helmet lined with crimson, a red drapery over his shoulders, short yellow braccæ, brown sandals, and gold anklets. At his side a sword with a golden hilt. His right hand holding up an oval shield surrounded with small flowers and leaves in relief. Under his right foot an oval mirror, upon which is a brown quiver filled with arrows. To the left, also seated upon the cloud, her left foot dangling over space, Venus in a pink tunic and a green drapery, holding up a flower which she has just taken from a basket held out by a small Cupid behind her to the left. The shield of Mars painted in colours with a miniature classic landscape, with tall trees and hills in the distance. In the centre, seated upon a bank, a cherub with a festoon of small purple roses. To the left two cherubs, one reclining upon a blue drapery, a third cherub to the right. The cumulus of pink and mauve-tinted clouds supported upon a high stand, incurved at the sides, and bordered at the top with foliated scrolls decorated with gold. In front an irregular quatrefoil-shaped medallion framed with fluted foliated scrolls, and painted with a somewhat similar miniature landscape to that on the shield. In the centre three cherubs weaving a garland of small purple roses. The back of the stand ornamented with a similar medallion painted on a white ground, with a spray of flowers.

Period of Dietrich (1764-1796).

Height, 13 in.





A<sup>o</sup>s 87. 88. 89.

## 7 A SHEPHERD

WITH a flageolet, leaning against the trunk of a tree. Old Meissen porcelain.

He wears a mauve-lined yellow cloak powdered with sprigs of purple and blue flowers, loosely fastened with a strap over his left shoulder, and a tight-fitting cap, the green brim upturned and scalloped. His feet crossed. The white base decorated with small flowers in relief.

Mark at the back of the base, crossed swords in blue. The King's period (1778-1796).

Height, 13 $\frac{5}{8}$  in.

## 8 A SHEPHERD

PLAYING a flageolet, leaning against the trunk of a tree. Almost similar to the preceding, with which it forms a pair. Old Meissen porcelain.

He wears a green-lined white cloak powdered with sprigs of red, blue, and purple flowers, and a white cap, the brim bordered with brown. The white base decorated with a few green weeds in relief.

Mark at the bottom, crossed swords enclosing a dot in blue. The King's period (1778-1796).

Height, 14 $\frac{1}{4}$  in.

## 9 A GIRL

PLAYING a hurdy-gurdy, at her feet a vase containing a yucca. Old Meissen porcelain.

Wearing a loose green cloak lined with brown and white fur, tied round the waist with a mauve and gold striped white sash with golden tassels; a mauve skirt bordered with gold, a long yellow petticoat, a conical straw hat with a broad brim and hanging white strings with golden tassels, the top tied with a red cord. On her back, suspended by a strap, is a rectangular perforated box in the form of a tower with a sloping roof. She carries a mottled-brown hurdy-gurdy which she plays by turning the handle at one end.

Mark at the bottom, crossed swords in blue. Kändler period (1731-1754).

Height, 12 in.

90

## A GIRL

WITH a hurdy-gurdy. Somewhat similar to the preceding, with which it forms a pair. Old Meissen porcelain.

She wears a white kerchief on her head, a pale-yellow bodice, a pink skirt, a pale-mauve apron, and black shoes with mauve bows. She carries a hurdy-gurdy which she plays by turning a handle at the end with her right hand as she fingers the black notes with her left.

Mark at the back of the base, crossed swords in blue. Kändler period (1731-1754).

Height, 13 $\frac{1}{4}$  in.

91

## THE ARTS

THREE cherubs with the emblems of painting, music, and singing. Group in old Meissen porcelain.

One cherub, with a pink drapery tied with a golden ribbon, sitting astride on part of a fallen Corinthian column, the capital of which lies a little to the left. He holds a scroll of paper in his left hand, and a pair of compasses in his right. Another, with a blue drapery, standing with his left foot upon the column, and his right hand raised, beating time as he sings a piece of music he holds in his left hand. The third, with a mauve drapery, sitting upon a stump of a tree to the right, playing a mandolin. The gilded white base decorated with foliated scrolls, and green herbage in relief.

Mark at the back of the base, crossed swords in blue. Kändler period (1731-1754).

Height, 11 $\frac{5}{8}$  in.

92

## THE SCIENCES

THREE cherubs with the emblems of astronomy, geometry, and mathematics. Group in old Meissen porcelain.

One cherub with a mauve drapery, leaning against a stand supporting a green celestial globe, looking through a telescope which he holds in his left hand. In his right a pair of compasses. Another, with a yellow drapery, seated on a rock, holding in his left hand a block and in his right a pencil. The third with a pink drapery, holding a square in his right hand, and in his left a measure. The gilded white base decorated with foliated scrolls, and green herbage in relief.

Mark at the back of the base, crossed swords in blue. Kändler period (1731-1754).

Height, 10 $\frac{1}{2}$  in.

### 3 A FREEMASON

WEARING the insignia of his craft. Old Meissen porcelain.

Standing upon a rectangular base. In a long, diamond-diapered, pink, gold-braided coat, with embroidered cuffs and gold buttons, a gold waistcoat richly embroidered with flowers, a black shovel hat, white stockings and black shoes. Wearing a Masonic apron bordered with blue. In his right hand a scroll of paper, in his left a sextant. On the top of a coloured marble pedestal at his left side, a plummet and a pair of compasses. The raised oblong base with slightly curved sides, chamfered at the corners. The front, sides, and back decorated with small panels painted to represent coloured marbles.

Mark at the bottom of the pedestal, crossed swords in blue. Dietrich period (1764-1796).

Height,  $11\frac{7}{8}$  in.

### 4 A FREEMASON

WEARING the insignia of his craft. Somewhat similar to the preceding. The base decorated with medallions painted with miniature landscapes with figures. Old Meissen porcelain.

The dress almost similar to the preceding, with a white coat. He holds a pair of compasses in his left hand. At his side, on a pedestal, a sextant and a plummet. The base decorated with small rectangular medallions framed with gold, and painted in colours with landscapes and figures. On the medallion in front, a broad terrace, to the right a large palace, a smaller building to the left. In the centre a fountain playing, four white ducks swimming in the basin. Seated on the edge of the fountain a courtier with a barking dog. To the right a lady in red, three courtiers, and a child. More figures in the background. The other medallions painted with somewhat similar subjects.

Mark inside the base in front, crossed swords in blue. Dietrich period (1764-1796).

Height,  $11\frac{7}{8}$  in.

### 5 PLUTO CARRYING OFF PROSERPINE

OLD Meissen porcelain.

Pluto wearing a small golden crown, and a drapery lined with yellow, held up by a golden-edged red strap. Proserpine with dark hair flying in the winds

behind her, a white drapery decorated with sprigs of flowers, and a garland of flowers in relief over her left shoulder. In her left hand a spray of flowers. The gilded white base decorated with a pierced scroll ornament. Upon the base the stumps of two trees entwined with trails of green leaves and small flowers in relief.

Mark on the base at the back, crossed swords in blue. Dietrich period (1764-1796).

Height,  $10\frac{9}{16}$  in.

96

## PLUTO CARRYING OFF PROSERPINE

ALMOST similar to the preceding, with which it forms a pair. Old Meissen porcelain.

The drapery of Pluto held up by a mauve-edged green strap. Proserpine with light hair tied with a red ribbon, and a yellow drapery powdered with sprigs of flowers.

Mark on the base at the back, crossed swords in blue. Dietrich period (1764-1796).

Height,  $10\frac{9}{16}$  in.

97

## A KAHN

RIDING upon a dark-brown spotted rhinoceros with white legs. Old Meissen porcelain.

The Kahn seated upon a blue cushion-saddle with a diagonally striped red and mauve bolster, carrying a mace over his right shoulder, and wearing a white turban, drab jacket, a yellow undercoat embroidered with flowers, and white trousers.

Mark, under the near forefoot, crossed swords in blue. Dietrich period (1764-1796).

Height,  $10\frac{9}{16}$  in.

98

## A RAJAH

IN a howdah upon the back of a white elephant guided by a black Mahout. Old Meissen porcelain.

The elephant with his mouth open and his trunk raised. The Rajah carrying a mace surmounted by a crescent, wearing a long white coat with

short sleeves over a pale-mauve robe powdered with purple and gold sprigs, tied at the waist with a red and yellow sash, a white jewelled turban with conical red top, and long, red pointed shoes. The Mahout in a white drapery with sprigs of flowers, with an ankus in his hand sitting upon the neck of the elephant.

Mark, upon the lower part of the body, crossed swords in blue. Dietrich period (1764-1796).

Height,  $10\frac{1}{8}$  in.

## AN ARAB LEADING A WHITE HORSE

OLD Meissen porcelain.

The horse prancing with his forelegs in the air, the reins held by an Arab with a knife at his side, wearing a yellow-lined pink robe tied at the waist with a green sash, short blue trousers, a white turban, and yellow shoes. The white base decorated with stems of green leaves, and small flowers in relief.

Mark on the back of the base, crossed swords in blue. Dietrich period (1764-1796).

Height,  $10\frac{1}{2}$  in.

## A NEGRO LEADING A DAPPLED WHITE HORSE

SOMEWHAT similar to the preceding, with which it forms a pair. Old Meissen porcelain.

The horse almost similar to the preceding. The negro with a knife at his side, wearing a long yellow robe tied at the waist with a gold-fringed blue sash, a red and white turban with a pink and white feather, and high red boots. The base similar to the preceding.

Mark on the end of the base, crossed swords in blue. Dietrich period (1764-1796).

Height,  $9\frac{1}{4}$  in.

101

## A SHEPHERDESS

HOLDING a cage, with a ewe and a lamb at her feet. Old Meissen porcelain.

Pointing with her left hand to an empty green and white birdcage which she supports on her hip. She wears a gold-embroidered pink bodice fastened with a spray of flowers in front, a yellow skirt bordered with flowers, looped up at the side showing a blue petticoat, a white shawl over her left shoulder, a white kerchief round her neck, and a pink hat with the brim turned up with green. The gilded white base decorated with foliated scrolls, and green leaves in relief.

Mark on the bottom of the base, crossed swords in blue. Dietrich period (1764-1796).

Height, 10 $\frac{1}{4}$  in.

102

## A SHEPHERD

SITTING upon a bank nursing a white lamb with brown patches. Old Meissen porcelain.

Dressed in a green coat with white sleeves, yellow breeches tied at the knee with pink ribbon, a hat with a pink ribbon and broad brim turned up at the side, and white shoes with green bows. Over his shoulder a small mauve wallet suspended by a yellow band. The white base decorated with small flowers in relief.

Mark on the side of the base, crossed swords in blue. Dietrich period (1764-1796).

Height, 9 $\frac{1}{2}$  in.

103

## A SHEPHERD AND A SHEPHERDESS

SEATED under a tree. Old Meissen porcelain.

The shepherdess with her left arm round a pet lamb in her lap, and resting her head upon the left shoulder of the shepherd who wears a mauve coat embroidered with gold, blue-green breeches, a buff hat with a blue ribbon, a

loose shirt, white stockings, and black shoes with red rosettes. The shepherdess in a red bodice laced in front over black, white sleeves with mauve bows, a white skirt over a gold-bordered yellow underskirt powdered with sprigs of small blue and red flowers, and mauve shoes with green bows. At the feet of the shepherd a white dog with large black patches. In the tree two red-breasted birds with black heads, one sitting upon a nest. The white base decorated with small flowers in relief.

Mark at the bottom, crossed swords in blue. Dietrich period (1764-1796).  
Height,  $10\frac{1}{4}$  in.

## A SHEPHERD AND SHEPHERDESS

OLD Meissen porcelain. Almost similar to the preceding, with which it forms a pair.

The shepherdess in a green bodice laced in front over black, white sleeves with red bows, white dress powdered with mauve sprigs over a yellow skirt powdered with sprigs of blue, mauve, and red flowers, and red and white striped shoes with blue bows and heels. The shepherd's dress almost similar to that in the preceding, but he wears black breeches. The tree with larger leaves and without the birds. The dog with grey patches. The base similar to the preceding.

Mark on the bottom, crossed swords in blue. Dietrich period (1764-1796).  
Height,  $10\frac{9}{16}$  in.

## JANUARY AND MAY

A dotard courting a girl, with a jester behind them. Old Meissen porcelain.

The dotard seated on a bank, his left hand resting upon a knotted staff, wearing a buff gown, blue breeches, a white shirt, red shoes, and a tall white nightcap. His right arm encircling the waist of the girl who is seated to the left with her left arm round his neck, in the act of kissing him. She wears a red bodice with a black front and white sleeves, a yellow skirt powdered with sprigs of flowers, and a flat brown and white cap with a blue bow. Upon her

lap a white pet dog with black and brown patches. Behind them a jester dancing, with his left foot raised and holding up a red feather above the old man's nightcap. He wears a coat with four stripes, one of yellow, one of green, and two of white powdered with playing-cards, brown pantaloons, mauve shoes with yellow bows, and a brown hat. The white base decorated with small flowers and leaves in relief.

Mark on the bottom, crossed swords in blue. Dietrich period (1764-1796).

Height, 8 $\frac{3}{4}$  in.

106

## HARLEQUIN DANCING WITH A COLUMBINE

OLD Meissen porcelain.

Harlequin in a tunic and breeches of white and yellow counter changed and powdered with playing-cards, and a drab cocked-hat with a large spray of flowers. Columbine in a gold-bordered white bodice trimmed with blue bows, a pink-striped white skirt with a red-edged white apron, a small shovel hat trimmed with a yellow bow, worn jauntily on one side, and red shoes with yellow bows. The white base decorated with small flowers in relief.

Dietrich period (1764-1796).

Height, 8 $\frac{1}{4}$  in.

107

## A COURTIER WALKING WITH A LADY

WEARING a hoop. Old Meissen porcelain.

The courtier dressed in a buff doublet, the sleeves slashed with white, blue breeches slashed with white, and a mauve cloak over his right shoulder. A black hat under his left arm, his right arm linked in the left arm of his companion. The lady, whose left hand rests lightly upon the left hand of the courtier, dressed in a yellow bodice with a black front and white sleeves, a white skirt powdered with sprigs of blue, mauve, red, and yellow flowers, a very wide red hoop showing to her right with a white petticoat visible underneath, and a green hat trimmed with purple and red feathers with yellow flowers, tied under her chin with a black ribbon. The white base decorated with small flowers and leaves in relief.

Dietrich period (1764-1796).

Height, 7 $\frac{1}{4}$  in.

## A LADY RECEIVING A COURTIER

THE lady holding a cup of tea, and waited upon by a negro. Group in old Meissen porcelain.

The lady in a short-sleeved white gown powdered with mauve stars and lined with yellow, the edges bordered down the front with broad bands of red. She wears a purple bodice, a black skirt bordered with a formal pattern of flowers and edged with gold, over a very wide, golden-edged green hoop, and a white petticoat bordered with mauve, which is just visible to her right. In her right hand she holds a cup of tea, which she has taken from a negro boy behind her to the left. He wears a blue and red costume tied with a yellow sash, blue breeches, a yellow and white turban, and yellow boots. To the right, kneeling upon his right knee, a courtier with powdered hair tied with a black bow, kissing the left hand of the lady, which he raises to his lips with both his own. He wears a long white coat edged with gold, the wide purple cuffs embroidered with gold, long purple and gold waistcoat, and purple breeches. Under his left arm a black cocked-hat. Upon the lady's lap a brown pug-dog with a purple collar and a green bow. The white base decorated with small flowers in relief.

Mark on the bottom, crossed swords in blue. Dietrich period (1764-1796).

Height, 6½ in.

## A LADY

WEARING a hoop, standing under a tree with a cupid in the branches overhead. Old Meissen porcelain.

She wears a flat cap with a yellow ribbon, a white dress powdered with sprigs of blue, yellow, red, and mauve flowers, a very wide blue hoop bordered with gold showing to her left, and a white petticoat. In her right hand a fan. The cupid with small golden wings and a green drapery.

Dietrich period (1764-1796).

Height, 7⅞ in.

## A COURTIER GREETING A SHEPHERDESS

OLD Meissen porcelain.

The courtier dressed in a purple coat embroidered with black and gold, pale yellow breeches tied at the knee with a blue knot, and yellow shoes with

red rosettes. A yellow wallet slung over his left shoulder. A white hat trimmed with gold in his left hand. In his right hand he holds up the left hand of the shepherdess, which he is in the act of kissing. She wears a pale blue bodice with red bows, a pale grey dress embroidered with black and gold and lined with yellow, flying behind her in the wind, and a red and white striped skirt bordered with gold. She carries a spud in her left hand. At their feet three sheep. Behind them a dark-brown and white dog. The white base decorated with small flowers and leaves in relief.

Mark at the bottom, crossed swords and a dot in blue. The King's period (1778-1796).

Height, 6 $\frac{7}{8}$  in.

### III

## AN ACTOR AND ACTRESS OF THE ITALIAN COMEDY

OLD Meissen porcelain.

A comedian with long waving hair, in a long yellow Venetian gown lined with pale grey, blue waistcoat with white sprigs and gold buttons, brown breeches, red shoes, and small black cap. With his arms crossed behind him under his gown, he leans forward towards his companion, who toys with his long-pointed grey beard with her left hand. She wears a mauve bodice embroidered with gold, fastened in front with a spray of flowers, a white ruff, a yellow skirt bordered with gold and powdered with sprigs of red, blue, and mauve flowers, a red-lined blue cloak over her left shoulder, and a small white three-cornered hat worn jauntily on the side of her head. In her right hand she holds a mask with a black domino. The white base decorated with small flowers and leaves in relief.

Mark at the bottom, crossed swords in blue. Dietrich period (1764-1796).

Height, 6 $\frac{1}{2}$  in.

### II 2

## A LADY

SITTING by a table, upon which is a spinning-wheel. Old Meissen porcelain.

In a high-back chair, wearing a long white bodice powdered with sprigs of flowers, the front slashed with black. The short sleeves turned back, showing mauve lining with wide white sleeves below, a yellow dress lined with mauve, and a plum-coloured skirt with a mauve flounce. In her right hand she holds a brown book which rests upon her knees. The gilded white stand decorated with foliated scrolls and small flowers in relief.

Mark at the bottom, crossed swords in blue. Dietrich period (1764-1796).

Height, 6 $\frac{1}{2}$  in.

### 3 A FLOWER-SELLER

SEATED on the stump of a tree. Old Meissen porcelain.

He wears a mauve coat powdered with sprigs of blue, yellow, and red flowers, blue-green breeches, a green-peaked cap with a red rosette at the side, white stockings, and black shoes. On his knees an oval-shaped white basket, the top pierced with small holes for flowers. The white base and the stump of the tree decorated with flowers and leaves in relief.

Dietrich period (1764-1796).

Height, 7 $\frac{3}{4}$  in.

### 4 A FLOWER-GIRL

SEATED on the stump of a tree. Somewhat similar to the preceding, with which it forms a pair. Old Meissen porcelain.

She wears a gold-embroidered mauve bodice, laced with red over white in front, where it is crossed with a white kerchief, a yellow skirt, a large white apron powdered with sprigs of flowers, a black kerchief showing a white frill in front on her head, and red-striped white shoes with blue rosettes. On her lap an oval-shaped white basket, which she holds with both hands by the handles at the ends. The white base and the stump of the tree decorated with flowers and leaves in relief.

Mark at the back of the base, crossed swords in blue. Dietrich period (1764-1796).

Height, 7 $\frac{7}{8}$  in.

### 5 AN INFANT BACCHUS

OLD Meissen porcelain.

Dancing, with his right foot raised, and wearing a long, loose, white gown, open to the waist, powdered with sprigs of mauve, red, and blue flowers, and lined with mauve. A yellow shawl over his shoulders, partially covering the wide sleeves and yellow shoes. On his head a large vine leaf. The small white base decorated with small flowers and leaves in relief.

Mark at the back of the base, crossed swords in blue. Kändler period (1731-1754).

Height, 8 $\frac{3}{8}$  in.

116

## AN INFANT BACCHUS

ALMOST similar to the preceding, with which it forms a pair.

With his left foot raised, wearing a white robe powdered with mauve and blue flowers and lined with yellow. Over his shoulders a mauve shawl. A vine leaf on his head. The base decorated with flowers and leaves in relief.

Mark at the back of the base, crossed swords in blue. Kändler period (1731-1754).

Height, 8 $\frac{5}{8}$  in.

117

## A DUTCHMAN

STANDING upon a gilded white base. Old Meissen porcelain.

The short, stout figure standing with his thumbs through his braces, dressed in a short mauve jacket over a red vest, very large, loose yellow breeches, fastened at the waist with a large gold button, and high black boots. The braces strapped across the chest inscribed and numbered F-F-4-7-, probably the initials of the painter and the date of the manufacture of the figure. The raised octagonal base decorated in front with a painted golden flower ornament with foliated scrolls.

Kändler period (1731-1754).

Height, 9 $\frac{1}{8}$  in.

118

## A MOUNTED DRUMMER

IN uniform. Old Meissen porcelain.

He wears a long, yellow-lined, mauve coat with yellow cuffs and sword-belt, a black shovel hat, and black Hessian boots, and is playing, with both arms raised, upon a pair of kettle-drums balanced in front of him, one on each side of a dappled white horse with a gold-edged, yellow saddle-cloth. The sides of the drums covered with a golden-fringed, yellow drapery, the tops forming lids to two boxes. The white base and support decorated with small flowers and leaves in relief.

Mark at the bottom, crossed swords in blue. The King's period (1778-1796).

Height, 7 $\frac{3}{4}$  in.





N<sup>o</sup>s 119, 120, 121.

9

## A MOUNTED BUGLER

ALMOST similar to the preceding, with which it forms a pair. Old Meissen porcelain.

He wears a long, mauve coat lined with blue, a black shovel hat edged with white, and black Hessian boots. He is about to sound a call with his gold bugle-horn, which he holds to his mouth with his right hand. At his side a long sword, and pistols in the holsters. The dappled white horse with a yellow saddle-cloth bordered with purple.

Mark at the bottom, crossed swords enclosing a dot in blue. The King's period (1778-1796).

Height,  $7\frac{1}{8}$  in.

0

## A LION

ATTACKED by three dogs. Old Meissen porcelain.

The lion, with his head to the left and his mouth open, tearing with his left fore-paw at a large white Dalmatian dog with dark-grey patches in front of him, as he stands over a second black-spotted white dog. A third white dog with large brown patches attacking him from behind. The white base decorated with green leaves and small flowers in relief.

Mark at the bottom, crossed swords in blue. Kändler period (1731-1754).

Height,  $7\frac{3}{4}$  in.

I

## A LIONESS

ATTACKED by three dogs. Somewhat similar to the preceding group, with which it forms a pair.

A large, black-spotted, white Dalmatian dog biting the lioness in the throat as she turns round to attack a white dog with red-brown patches which is worrying her from behind. In front, a third white dog with grey patches, which she has just rolled over with her fore-paws. The white stand decorated with green leaves and small flowers in relief.

Kändler period (1731-1754).

Height,  $7\frac{1}{2}$  in.

122

## AN ITINERANT MUSICIAN

WITH a goat. Old Meissen porcelain.

The musician holding in his right hand a long cup which he has just drained, wearing a blue jacket, with mauve trousers and yellow shoes. A mandolin slung at his waist. His left arm round the neck of a white goat with grey patches, which is standing upon its hind legs and blowing a brown horn which the musician holds to its mouth with his left hand. Small white base decorated with flowers and leaves in relief.

Kändler period (1731-1754).

Height,  $5\frac{7}{8}$  in.

123

## TEAPOT IN THE FORM OF AN APE

OLD Meissen porcelain.

The brown monkey with red-brown head and patches, wearing a small, gold-edged, white ruff round his neck, and a shovel hat of gilded bronze, which forms the lid. He holds a miniature gilded white cup and saucer in his right hand, and the spout of the teapot in his left. His white tail curled up to form the handle. Small white base.

Mark at the back of the base, crossed swords in blue. Dietrich period (1764-1796).

Height,  $7\frac{5}{8}$  in.

124

## AN APE

PLAYING a flute. Forming, with the four following figures, part of a set known as "The Ape's Concert." Old Meissen porcelain.

In a long blue coat, long white waistcoat, powdered with sprigs of flowers, mauve breeches, and black shovel hat. The white base decorated with gilded white scrolls, and small leaves and flowers in relief.

Mark on the bottom, crossed swords in blue. Kändler period (1731-1754).

Height,  $5\frac{5}{8}$  in.

5

## AN APE

PLAYING a flute. Old Meissen porcelain.

In long yellow coat with mauve cuffs, long pink waistcoat, green breeches, wearing a grey, full-bottomed peruke, playing a clarionet which he holds to his mouth with both hands.

Mark at the back of the base, crossed swords in blue. Kändler period (1731-1754).

Height,  $5\frac{1}{2}$  inches.

6

## AN APE

PLAYING a clarionet. Old Meissen porcelain.

In a long pink coat, gold-bordered yellow waistcoat, and purple breeches wearing a peruke.

Mark at the back of the base, crossed swords in blue. Kändler period (1731-1754).

Height,  $5\frac{1}{8}$  in.

7

## AN APE

PLAYING a trumpet. Old Meissen porcelain.

In a white coat powdered with sprigs of flowers, yellow waistcoat, pink breeches, and black shovel hat. Blowing a golden trumpet which he holds to his mouth with his left hand. The base similar to the preceding.

Mark at the back of the base, crossed swords in blue. Kändler period (1731-1754).

Height,  $5\frac{5}{8}$  in.

8

## AN APE

WITH a clarionet. Old Meissen porcelain.

In a long pink coat, long mauve waistcoat, yellow breeches, and a yellow and green turban with red and white feathers. He holds a clarionet with both hands. The base similar to the preceding.

Mark at the back of the base, crossed swords in blue. Kändler period (1731-1754).

Height,  $5\frac{7}{16}$  in.

## SNUFF-BOX

SQUARE shape, with raised lid, painted with miniature landscapes and figures. Old Meissen porcelain.

The front of the box painted with a river landscape. In the centre, on a low, grassy island, two men and a dog, with some bales about to be taken off by an approaching boat. In the background to the right two double columns of a ruined temple. Hills and a town in the far distance. To the left, some shipping. The back and sides of the box painted with somewhat similar subjects. The hinged lid decorated at the front and back with two smaller landscapes. The edge bordered with a narrow, minutely scalloped band of gold. In the centre, forming the knob, a pink flower with a golden stalk moulded in relief.

Marked on the bottom with crossed swords, a dot between the handles, and a dash underneath. The King's period (1778-1796).

Height,  $2\frac{3}{8}$  in. ; width,  $2\frac{1}{4}$  in.

## CIRCULAR DISH

PAINTED with spray of flowers. Old Loosdrecht porcelain. (Dutch, 1782-1784).

The flanged rim, which is slightly moulded at the edge with foliated scrolls and rays in low relief, bordered at the edge with a narrow band of gold minutely scalloped on the inside. The deep centre of the dish painted with a large spray of flowers, consisting of a pink rose and bud, with a purple anemone and a brown and yellow marigold showing only their sides, a very small yellow rose, and blue forget-me-nots. Beyond the spray, six small sprigs. The rim painted with six small sprays, one with a pink rose and bud, another with four pansies, the others with red, yellow, and mauve flowers. Mounted on a carved and gilded wood stand with three legs, the top surrounded with a gadroon moulding, the sides ornamented with festoons of flowers.

Mark at the bottom, *M.O.L.* (*Manufactur oude Loosdrecht*), with a star underneath, the mark of the manufactory, which was removed to Amstel in 1784.

Diameter of dish,  $19\frac{1}{4}$  in.

## CHINESE PORCELAIN

“ In Cambalù did Kubla Khan  
A stately pleasure-dome decree,  
Where Alph, the Sacred River, ran  
Through caverns measureless by man  
Down to a sunless sea.”

IT was after reading a chapter in the entralling narrative told by Marco Polo of his adventures in the Far East during the later years of the thirteenth century, that Coleridge fell asleep and dreamed—so he tells us—these lines and a whole long rhapsody that follows them. Never, certainly, has any minstrel of the Celestial Land celebrated the achievements of the great Emperor Kublai Khan in verse more musical, or conjured up so brilliant a vision of dreamy magnificence round the event which in sober history appears as the establishment of the chief seat of the new Mongol Empire of China at Pekin, the modern name of the capital known to the Venetian traveller as Cambalù. The event itself, however, belongs to a comparatively quite modern period of the history of China and of Chinese porcelain. To the “stately pleasure-dome” may well have been transferred vases of imperial chinaware boasting a genuine antiquity, even in the thirteenth century, of considerably more than a thousand years. For the manufacture dates its origin back to the far earlier political revolution which placed the Han dynasty on the imperial throne, almost exactly two centuries before the commencement of our era. Faience, indeed, or earthenware, and earthenware of a fine quality, dates more than two thousand years earlier still, to the days of the partially mythic, partially historic, Emperor Hwang-ti, who is said to have appointed one Ning-fong-tse Director of his Royal potteries about the year 2700 B.C., certain improvements in the manufacture apparently connected with the introduction of superior kilns

for firing being recorded as belonging to 2255 B.C. Hwang-ti, it is gratifying to learn, contrived a cycle of sixty years for the express purpose of enabling historic events to be properly registered, so that these dates are not only accepted by Chinese historians, but by European scholars as being at least approximately accurate. They may be so, but it is impossible not to feel on considerably safer ground when we come to the earliest record of real porcelain, at some period during the supremacy of the Han dynasty, or, in other words, somewhere between 206 B.C. and A.D. 87. The birthplace of the invention was Sin-ping, now Hwai-ning-hien, in the department of Tchin-tcheou-fou, in the province of Ho-nan. The manufacture, however, seems to have been at first on a somewhat limited scale, and no notice of it again appears till the establishment of the Wei dynasty (220–264), when it had spread to several localities in the district of Si-gan-fou, in the province of Chen-si, and to Lo-Yang, in the province of Ho-nan. Under the Tsin dynasty we hear of blue porcelain of fine quality made at Wen-tcheou-fou, in the province of Tche-kiang, and the next notice belongs to the period Tchi-te, of the Sui dynasty, in 583, a date at which the sage Confucius was still in the prime of life, when a special decree commanded the workmen of the district now known as King-te-tchin to make porcelain for the Emperor's use, and to carry it to his capital of Kien-kang, now Kiang-ning-fou, the chief town in the province of Kiang-nan.

Under the Sui dynasty a green porcelain, Lou-tse, came into vogue, a craftsman named Thao-yu producing vases to which was given the name of "artificial jade." Several factories also appear at this time in the district of Tchang-nan which were destined to achieve celebrity at a considerably later period, the same district still remaining the seat of the imperial factory. Another craftsman born at Si-ping, by name Ho-tchong-thsou, made for the use of the Emperor a variety of the artificial jade porcelain, but with a white ground, known as Ho-yao. The Emperor Chin-tsung of the dynasty of Heou Tcheou, 954–959, who gave one of his names, Tchai, to a highly-valued class of porcelain, conferred also another name on another class still more highly celebrated. "For the future," the Brother of the Sun ordained, "let the

porcelain for the use of the palace be the colour of the blue of heaven seen among the clouds after rain," a poetic thought perhaps rather inadequately conveyed to the mind of the Western barbarian in the word Yu-kouo-thien-tsing. Unhappily, in later days even in the Celestial Empire, the poetic Emperor's porcelain seems to have been irrecoverably smashed, and only a few broken fragments remained to be stuck as buttons on the caps of loyal "grand panjandrums," or hung as jewels round their necks on strings of silk.

The dynasty of the Sung (960-1279) underwent a strange series of vicissitudes, but is distinguished by the originality and skill of its artists in porcelain. Among these in the North were a number of craftsmen all apparently named Tseou, who worked under one director-general in the village of Pe-thou, in the Siao-hien district of Kiang-nan. Three artists of the name of Chou acquired an immense reputation for the village of Lui-ling, in the Ki-gan-fou district; one distinguished by the surname of the "Venerable," and a second, his daughter, by the surname of the "Fair." The last especially is highly lauded in Chinese annals for her flower-vases, which, we are told, were worth many ounces of silver apiece. After the Sung dynasty had made its way into the South, a state official named Chao-ching-chang started a furnace in the capital for the manufacture of the porcelain then known and famous as Nei-yao, or "porcelain of the palace," but evil days were at hand for native artists. In 1260 the redoubted Kublai Khan established the dynasty of the Yuen on the imperial throne. From time immemorial, even before the invention of the porcelain itself, the Tatar tribes had been the most troublesome and dangerous of the neighbouring peoples, and it was to guard against their almost continual incursions that the Great Wall of China was constructed for a distance of twelve hundred and fifty miles along the frontier at some period during the Tsing dynasty, probably in the fourth and fifth centuries of our era. For many ages it continued to be a practically efficient barrier between the two races, but as China gradually advanced in civilisation, it became a more and more desirable country to loot, and the Tatars themselves had become more and more experienced adepts in the art of looting. But there were Tatars and Tatars. The Mongols, if Tatars, were physically and intellectually superior to many other peoples of that varied and

widespread stock, and under the later dynasty of the Songs, the Chinese called in the assistance of the Mongols against the other and less civilised Tatar hordes. As usually happens on occasions of the kind, the allies, after having driven out the invaders, took the opportunity of befriending the country they had delivered from its enemies by appropriating it themselves, and Kublai Khan formally removed the seat of government to Pekin about the year 1260. It was during the reign of this prince that Italy, and through Italy the countries of western Europe, probably first became acquainted with Oriental porcelain, if not as a material in ordinary domestic use, at least as a not uncommon ornament in the palaces of kings and the mansions of the wealthy. At Constantinople it had apparently long been well known, and the Varangian Guard of the Eastern Emperors, recruited continually from England, Scandinavia, and Norway, had abundant opportunities of bringing home to their friends in the far North-West some of the choicest portable treasures of palaces of the East at Byzantium and Trebizond, as the result of a remarkable privilege which they claimed and exercised as a right. This was nothing less than the privilege to plunder the palace at will upon the death of any Emperor, and both before and after the establishment of the Comneni, the Eastern Emperors were seldom long-lived. Harold Hardraada, the King of Norway, who was killed at the battle of Stamford Bridge, just before the battle of Hastings, had been for years the chief of the Varangian Guard, and is recorded to have twice taken part in the "palace sweep" on the death of an Emperor. He seems to have been a man of taste, and if by any chance a sample of the "blue of heaven among the clouds" had found its way to the shores of the Bosphorus, it might very readily find its way still further to the hall of the Norseman King. But independently of this long-continued connection of Northern Europe with the Near East, the Crusaders opened a career to the adventurous explorers of many lands, and some of these, even if they did not actually reach the far Cathay itself, would hardly have failed to make acquaintance with its porcelain, and to possess themselves of some examples of the ware. But in the days of Kublai Khan the intercourse between Europe and the Celestial Land was both friendly and direct. When Marco Polo returned to Venice, he had

lived no less than twenty-seven years in China, acting most of the time as envoy and trusted privy counsellor of the Great Khan who ruled at Pekin. Among many other indications of the spirit in which Kublai governed his mighty conquest, it is on record that he sent to Rome to request the Pope to send him a hundred missionaries to preach the Gospel in his dominions. Marco Polo, indeed, with his strong Venetian perception of the virtues of commercial secrecy, says nothing about the export of porcelain, but he dwells admiringly not only on its remarkable beauty, but its equally remarkable cheapness in the market, and the hint, assuredly, was not one likely to be thrown away either upon his fellow-citizens or upon the Genoese, who contrived to capture him at sea on his return. Unhappily, Kublai Khan could not transmit to his successors his vigour, his intellect, or his policy, and the ninth of the Mongol Emperors resigned his throne to a Chinese claimant in 1366. Seventeen Emperors of the native dynasty of Ming retained the throne in comparative peace until, about 1628, the Manchus, a race of mingled origin descended from the Mongols and the Kin, or Eastern Tatars, after a war of twenty-seven years, established themselves firmly in the Empire.

It is with the Ming dynasty that the history of Oriental porcelain in the collections of the Western world really commences. Save for a few scattered examples of the earlier manufacture in two or three national or royal galleries, the invaluable ceramic masterpieces so highly lauded by Chinese annalists only exist, if they exist at all, in the land of their production, and there only as inalienable heirlooms, or as equally inalienable treasures in the cabinets of princes or mandarin connoisseurs. With the Ming dynasty, moreover, the practice of marking the porcelain manufactured in the imperial potteries seems to have been first actually adopted as a rule, although, as the mark was usually placed only on one or two pieces of a set, a great number of specimens belonging even to this period are without a mark. Here, however, the path of the connoisseur is honeycombed with pitfalls, and even the expert has to walk warily lest he too be trapped. The two special national characteristics of the "heathen Chinee," his inveterate conservatism and the "ways that are dark and arts that are vain," for which he is "peculiar," both come into play in the matter of marks on

porcelain. Thus, unless distinct orders to the contrary happen to be given, the mark of an archaic period may continue to be employed for several centuries ; or an ingenious potter, in counterfeiting work of earlier days may, and generally does, counterfeit the mark as well. Most of the porcelain, however, so marked is too valuable in China itself to find its way into the Western markets. The special frauds against which the collector has to be on his guard are almost exclusively Japanese or European, France and Hungary having an undesirable reputation in this respect. Still, when all is said, the number of impositions either old or new which can pass undetected under the scrutiny and touch—for handling is in some cases an even surer test than ocular inspection—of a thoroughly experienced and careful collector is an almost infinitesimally small residuum. A few doubtful and even spurious examples are no doubt to be found in many museums of note, but even here the judgment of many generations comes in to supplement the knowledge of the individual ; and even where specimens of the kind are retained, their true character is generally known to all to whom the knowledge is of practical importance.

The Ming dynasty (1368–1644), especially under the latest Emperor of the house, suffered a strange series of vicissitudes ; and the Tsing dynasty which succeeded, and still—although it would seem by a somewhat precarious tenure—maintains itself on the throne of the Celestial Empire, only established its supremacy by a gradual and piecemeal conquest extending over a series of years. The first important slice of territory was annexed in 1616, when in that part of the country the Ming dynasty came to an end. The next was added in 1628, and definitely decided the preponderance of the Tsings, the final *coup de grâce* being administered in 1644. It will thus be seen that during the years 1616–1644, the question whether any particular example belongs to the Ming or the Tsing dynasty can only be determined by a knowledge of the place where it was manufactured. Here, however, it is sufficient to indicate the principal periods during the Ming rule at which Chinese porcelain is marked by any specially distinctive characteristics, premising that pictorial decoration of some sort seems to have become almost universal on chinaware of all kinds during the reigns of the Mongol Emperors who preceded the Mings.

The Hung-woo period (1368–1399) generally shows a preference for black, blue, and white ornament, gilt decoration on a dark-blue ground now first coming into vogue.

The Yung-lo period (1403–1425) retains a fondness for patches of intense colour, but a dark-red becomes commoner. The painting of birds, beasts, and flowers becomes far more delicate, the finest ware being ornamented by lions rolling a ball.

The Seuen-tih period (1426–1436) shows a distinct advance in the art of decoration, vases of a pale blue of this period being of singular beauty. The dark coralline reds, too, often employed in fish on the handles both of large and small ware, are remarkably fine, and the drawings of natural insects, and dragons, and phœnixes on small cups are often admirably executed.

The Ching-hwa period (1465–1488) is one of the “great ages” of Oriental porcelain. Unfortunately, owing to an exhaustion of the supply of the material, the blues of this period are often of an inferior quality, but so far as the technical pictorial skill of the artists is concerned, the figures and groups painted during the days when we outer barbarians were busy with the Wars of the Roses, are distinguished by a delicate and vigorous mastery rarely attained by Oriental painters either before or since. In this case, happily, the celebrity and beauty of the ware of this period led to its being largely imitated, and imitated often with a perfection of accuracy that baffles the keenest scrutiny of connoisseurs alike in the East and the West. Almost all the elegantly painted blue ware marked as Ching-hwa was really made during the much later Kang-he period (1662–1723), the superiority of the blues under the later Emperor being almost the sole test of the date, the intrinsic value of the imitation being equal to, and sometimes greater than, that of the original.

The next period, Ching-tih (1506–1522), saw the introduction of a new and very superior blue, probably cobalt, but the finest examples of the ware are of a peculiar red.

The period Ke-tsing (1522–1567) is remarkable for the occasional use made of enamel colours, and for the manufacture of pure white cups imitating white jade. The depth and beauty of the ordinary colours employed are also remarkable. The quality of the porcelain itself is not

unfrequently inferior, owing to the exhaustion of one of the principal supplies of the china-clay.

The following periods—Lung-king (1567–1573), and Wan-lieh (1573–1620)—were both overtaken by the same disasters in the failure of the supplies both of china-blue and china-clay. Some good, red vases, however, were made, and the inferiority of the “paste” was atoned for by improvements in the enamel colours employed ; the well-known “green,” “three-coloured,” and “five-coloured” pieces being first introduced during the latter period. Throughout the entire dynasty, lasting, as it did, some three centuries and a half, the great “blue” family of chinaware remained predominant, and it is upon the blue china that the largest number of date-marks have been preserved.

During the latter years of the Ming dynasty the conditions were naturally unfavourable to the production of artistic porcelain ; but the succeeding Tatar dynasty of Tsing soon witnessed a remarkable renaissance of the industry. During the long and peaceful reign of Kang-he, the second Tsing Emperor (1661–1722), an immense amount of admirable porcelain was produced at the imperial factories, and many new designs and colours were introduced into the manufacture. A very large proportion of the ware, however, consisted of reproductions of earlier fabrics, and it is probable that it is to these reproductions rather than to the originals from which they are indistinguishable that China itself, no less than the Western world, is mainly indebted for any practical knowledge of the “makes” of the earlier dynasties.

Under his successor, Yung-ching (1723–1736), the most notable innovation seems to have been the introduction of the “rose” family of porcelain, in which the colour, as in the case of the best ruby glass in the West, is due to the presence of gold in almost infinitesimally subdivided particles. The fourth Tsing Emperor, Keen-lung (1736–1795), was hardly less remarkable than Kang-he for the excellence and variety of his imperial ware—and it is to this celebrated period that most of the specimens in the Cooper Collection belong—the workmanship being almost always distinguished by perfect technical accuracy, and delicate richness and finish of decoration. With his successors, however, a decadence commenced, and has continued with more or less rapidity and persistence ever since, the Tai-ping rebellion being responsible

not only for great destruction of invaluable porcelain, and a signal decrease in the amount produced, but for the downfall of the most celebrated of the fabrics, that of King-te-chin, formerly known as Chang-uan-chin.

Still, China has for immemorial generations possessed, and still possesses, advantages in the manufacture of porcelain which in all probability will continue to secure her pre-eminence in this special branch of industrial art. She has a people endowed with a natural instinct for artistic decoration, and this instinct has been industriously cultivated in the hands of craftsmen inheriting the skill of many forgotten ages. Added to this, too, she has a practically unlimited supply of kaolins superior to all but the very choicest of the Western world. In the beauty of certain individual colours ; in taste and harmony displayed in devising beautiful combinations of colour ; in exquisite perception of the depth, proportion, quality, and tone required to produce a perfect scheme of colour-decoration, the best products of the best periods of Chinese art still remain unsurpassed. Certain infantile characteristics seem to be as indelibly stamped upon Chinese art as upon the physical lineaments of the Chinese people ; and in some obvious respects the porcelain of the West may fairly be said to equal, and more than equal, the porcelain of the East, but in these special and peculiar qualities the "outer barbarian" lingers even yet behind the mediæval craftsman of the Celestial Empire.

TALL, inverted pear-shape, with rose-paeony decoration, the raised lid surmounted by a Lion of Corea. Old Chinese porcelain. Forming one of a set of four. Yung-Ching period (1723-1736).

The top of the vase surrounded by a white band decorated with a blue key pattern, the incurved neck painted at each side with an upspreading spray, consisting of pink paeony and blue daisies. The upper part of the body encircled with a rose-coloured band ornamented with a turquoise scroll pattern, and painted in enamel with a garland of pink flowers and green leaves. The band broken by six white medallions framed at the ends with blue leaves, and painted in the centre with alternate pink, brown, and red formal chrysanthemums. The band bordered below with a white line, and at the top with a green line edged above with small turquoise Jooe heads of the sceptre of longevity (the symbols of good luck). Below the band the vase is surrounded with a wider band of large Jooe heads, spreading downwards and bordered with turquoise. The heads decorated alternately on a blue ground enriched with a white scroll pattern, with pink paeonies with three pink daisies; and pink chrysanthemums with a partially seen pink-centred white paeony and two small red flowers, and green leaves. The base of the vase surrounded with a wide band of upright compartments with curved tops, bordered above with a narrow waved band of turquoise. The compartments divided at the sides with rose-coloured bands, and decorated with small cymbals suspended on crimson, green, and blue frames. The front of the vase decorated with trees and branches growing from a large blue rock to the right. In the centre, growing above the rock, a small plum-tree with red, pink, and white blossoms, and a paeony with a large white and pink flower and one of gold. Spreading to the left is a tall magnolia-tree with overhanging branches and white flowers (the emblem of beauty); under it, also growing from the rock, is a plum-tree with red, pink, and white blooms, and a large paeony with crimson and gold flowers. To the right of the rock a tall plum-tree with red, pink, and white blossoms spreading round to the back of the vase where there is a paeony with a pink flower and three buds. A crimson and blue butterfly flying above.



4081



2

## THE LID

Decorated on the spreading rim with a similar band to that at the top of the vase, the six white medallions framed at the sides with formal blue leaves, and painted in enamel alternately with red, and pink chrysanthemum flowers. The band bordered at the top with green. The front painted with a paeony with a large pink flower, a branch of plum with red, pink, and green blossoms spreading out to the right, and a paeony with a large green flower to the left, all growing from the base of a blue rock. The top surmounted by a Lion of Corea or Dog of Fo (a symbol of happiness), with a green back, a red ribbon round its neck, tied at the back in a bow, with a bell in front, and two charms at the side.

Height, without lid, 3 ft. 4 $\frac{3}{4}$  in.; with lid, 4 ft. 2 $\frac{1}{2}$  in.

3

## VASE

WITH similar decoration to the preceding. Forming one of a set of four. Old Chinese porcelain. Yung-Ching period (1723-1736).

4

## THE LID

With similar decoration to No. 132.

5

## VASE

WITH similar decoration to the preceding. Forming one of a set of four. Old Chinese porcelain. Yung-Ching period (1723-1736).

6

## THE LID

With similar decoration to No. 132.

7

## VASE

WITH similar decoration to the preceding. Forming one of a set of four. Old Chinese porcelain. Yung-Ching period (1723-1736).

8

## THE LID

With similar decoration to No. 132.

OF globular shape, mazarine blue ground ornamented with gold, the large white panels and small medallions painted with *verte-rose* decoration. Old Chinese porcelain. Keen-Lung period (1736-1795).

The mazarine blue ground decorated in gold now partially obliterated, with a formal pattern representing plum blossoms fallen upon cracking ice (a symbol of the earliest days of Spring), and generally wrongly called *Hawthorn pattern*. The low outspreading white base painted with a red, long and short tooth pattern. The incurved neck ornamented with six small oval white medallions with narrower elongated ends, framed with a red band and decorated alternately with a crimson and pale yellow paeony with buds and green leaves. The body of the bowl surrounded towards the top and bottom with a band of golden key pattern bordered with a narrow, sunk, gilded brown moulding. The front and back ornamented with a very large, long, oval-shaped white panel, the waved edges forming Jooe heads at the top, bottom, and ends. One panel painted in colour over the glaze, with Lan Tsae-ho, one of the eight immortals, starting upon a journey to visit the Goddess Si Wang Mu on her birthday, in Western Paradise. In a garden, with a trellis in the background, Lan Tsae-ho, in a blue skirt and brown waistband and pink sleeves, is walking with her usual attributes, a hoe over her shoulder and a basket of flowers on her back. To the right a female attendant follows her holding out a blue perfume vase with a red lid. To the right a fir-tree (an emblem of longevity), with a hanging bough appearing overhead to the left, and a paeony with pink flowers (the emblem of summer and an omen of good fortune). To the left a similar paeony and a black and white stork (another emblem of longevity, a bird which is said to grow black at the end of a thousand years), standing upon a green rock, its mate flying overhead. On the other panel a lady in a yellow dress with a pink skirt walking in a similar garden, followed by an attendant in a pink dress with a blue skirt, holding a fan in her left hand. To the right a pink paeony, to the left a tree paeony, growing from a green rock, with overhanging branches, with pink and white flowers. Gilded biscuit handles moulded in relief with a lion's head holding a ring in its mouth. The white interior of the bowl decorated with aquatic plants and three large fish, one red and one crimson, swimming upwards, and one white, with a red head, swimming downwards, a smaller fish between each. The wide flanged lip ornamented on the white top with six small oblong white medallions with curved ends, alternately painted with a spray of pink, and pale yellow paeony with buds, green leaves, and small red flowers. The ground ornamented with a red honeycomb pattern, starred with gold. The space between the medallions embellished with a formal red and gold chrysanthemum flower (the emblem of autumn and a sign of cheerfulness).

Height, 18 in. ; diameter, 23 in.



N° 139.



## FISH BOWL

Of similar form and with similar decoration to the preceding, with which it forms a pair.

These fine bowls were formerly in the possession of a nobleman in Estremadura.

## VASE

INVERTED pear-shaped, with *verte* decoration. Old Chinese porcelain. Keen Lung period (1736-1795).

The upper part of the body and the base of the vase encircled with a band of red triangle pattern, bordered at the top and bottom with two narrow lines of blue painted under the glaze. Above these, at the bottom, is a broad band of small upright alternate green and yellow compartments separated at the sides with a narrow band of green continued at the top so as to form a double arch with a foliated pendant from which are suspended three tiny balls, a green between two grey. Within, a minute green pedestal rises from the bottom. The band bordered above the arches with a narrow grey, and a slightly wider red band encircling the vase. The shoulder of the vase surrounded under the encircling blue lines with a broad band of green speckled with black, and cut at intervals by four small oblong white medallions with waved ends bordered with an inner green and an outer blue band. The panels painted with three red, yellow, and green peaches with leaves (the symbol of conjugal happiness).

The spaces between the medallions decorated with a formal red, between two similar mauve chrysanthemums, showing only their sides, and leaves. The band bordered at the bottom with two fine black lines, below which the vase is encircled with a band of yellow above a wider band of green decorated with a continuous pattern of small black Jooe heads, the edges bordered with a narrow red band surrounding the body. The vertical sides of the neck decorated at the front and back with a spray of small red and yellow flowers and leaves. An encircling line of blue painted under the glaze above.

The front of the vase decorated with trees and plants growing from the base. In the centre, standing upon a large green leaf of the sacred lotus, with a dark-blue formal aster to the right and a golden one to the left, a Fung-hwang (the immortal bird which only appears to announce happiness and prosperity to mankind), its long tail, consisting of grey, green, red, and blue feathers, spread and its head bent down looking at a green-winged, green and black bird of somewhat similar character which it has just knocked over backwards into space. To the

right a branch of chrysanthemum with large red flowers spreading round to the back of the vase. To the left a golden sun seen between the branches of a magnolia-tree with a bent grey trunk spreading overhead towards the back (the branch of heaven). In the middle a branch of chrysanthemum with red, and large grey, green, blue, and mauve petalled flowers (the human branch). Below, a small branch with mauve, red, and yellow flowers, probably intended for asters (the terrestrial branch).

At the back of the vase, two black-headed swallows with blue wings (the emblems of success), one above the other, fighting in mid-air. Growing at the base a low plant with small red flowers.

## I 42

### THE LID

Surrounded on the rim with a band of green speckled with black ornamented with similar decoration to that on the vase, and bordered at the top with one and below with two narrow lines of blue painted under the glaze. The sides encircled above the band with a narrow yellow band, and decorated above at the front and back with a paeony with a large pink flower, growing at the base of a tall blue rock. The low, conical knob decorated with powder blue under the glaze.

## I 43

### VASE

WITH similar decoration to No. 141, with which it forms a pair. Old Chinese porcelain. Keen-Lung period (1735-1795).

## I 44

### THE LID

With similar decoration to No. 142.

## I 45

### BOWL

HEXAGONAL shape, decorated with medallions painted with landscapes and flowers in enamel colours over the glaze. Fine Chinese stoneware. Keen-Lung period (1735-1795).

The low, white, vertical sides of the protruding base, which is slightly washed with red at the top, surrounded with a continuous pattern of small, red Jooe heads, the sloping sides decorated with a small, white scroll pattern on a red ground powdered with golden chrysanthemums and pierced with six Jooe heads framed with golden scrolls. At the angles, green foliated ornaments. The

bottom of the bowl, which joins on to the base at an angle, surrounded at the bottom with a narrow band of golden key pattern on a red ground, the grooved edge of the outspreading flat lip encircled with a similar band. The body of the vase decorated with a golden honeycomb pattern starred with red and ornamented with golden pellets on a white ground, the six sides embellished with large panels, the top, bottom, and sides in the form of Jooe heads framed with three narrow bands of red, green, and gold. The panels alternately decorated with landscapes and flowers. In the landscape, on a terrace to the left above a wide river, an open temple with a golden roof and a low, blue fence, surrounded on the river-side by a balcony with a similar, but higher white fence, a plum-tree growing at a lower level at one of the angles. To the left, in the foreground, four flowering and other trees. To the left a large chrysanthemum covered with pink and blue flowers, with a fir-tree above it. In the distance above, blue hills with the top of a pagoda just visible among some pink clouds floating across the sky. To the right, on the further side of the river, two white houses with grey roofs, the walls of each decorated with a circular red and white disc, probably a charm to ward off evil influences.

The alternate panels surrounded with a similar frame, painted on a white ground, with a plum-tree with red and gold flowers, a large paeony with a large flower to the left, and a red chrysanthemum growing from the base of a high, blue rock.

The angles decorated at the top and bottom with a red floral ornament within a green Jooe head, framed with narrow, waved bands of red and gold. The top of the lip ornamented with six small, white, oblong medallions, the ends shaped with Jooe heads, framed with narrow bands of red and gold, and painted alternately with a small white house under a peach-tree, with a blue rock and a pink paeony with leaves and a partially opened red bud in the foreground. The gold-flowered honeycomb pattern of the ground starred with red and embellished at the angles with a formal golden chrysanthemum.

Height, 9 $\frac{3}{4}$  in.

## 16 BOWL

With similar decoration to the preceding, with which it forms a pair.  
Fine Chinese stoneware. Keen-Lung period (1735-1795).

I 47

## AN ECCLESIASTIC

PAINTED in enamel by Jean Petitot (1607–1691), framed with old rose diamonds, and mounted on the lid of an oval snuff-box of transparent tortoiseshell, mounted with gold of two colours. The box of a later date. Period of Louis XIV.

Oval miniature. Head and shoulders three-quarters to the right. Grey eyes, wearing a dark grey habit with a cowl fastened under the chin, and a white falling band fastened in front with tie-strings. Dark-brown background.

The box encircled at the top and bottom with a narrow gold moulding, decorated with tiny oak leaves in gold of a different colour. The sides of the lid similarly decorated, the front with a small fluted plate bordered with narrow scrolls, also in gold of two colours. At the top and bottom of the box, a gold edging decorated with tiny ovals, alternating with foliated ornaments in gold of another colour.

Length of box,  $3\frac{1}{8}$  in. ; width,  $2\frac{1}{8}$  in. ; height,  $1\frac{5}{6}$ .

I 48

## A GENTLEMAN

DRESSED in the period of the first years of Louis XIV. Painted in enamel by Jean Petitot (1607–1691).

Oval miniature. Head and shoulders three-quarters to the right; long grey hair; blue eyes; in a black doublet, with white falling band tied in front with white tie-strings with tassels. Mounted on the lid of a similar box to the preceding.

Length of box,  $3\frac{1}{6}$  in. ; breadth,  $2\frac{1}{6}$  in. ; height,  $1\frac{5}{6}$  in.

I 49

## KING LOUIS XIV

BORN 1638; succeeded 1643; crowned 1654; died 1715. Married the Infanta Maria Theresa, daughter of Phillip IV., King of Spain.

Oval miniature, painted by Antonius Arland (1668–1743.) Framed in gold and mounted on the lid of a circular snuff-box of transparent tortoiseshell decorated with gold.

Nearly to the waist; head three-quarters to the right; long grey peruke falling in curls over his right shoulder; grey blue eyes; a crimson drapery lined with black over his shoulders; fine white lace just visible at the neck.. Dark grey background. Inscribed at the back, *Jacobus Antonius Arland, genevensis pingebat Parisiis, Anno 1714.*

The box encircled at its base with a plain band, and underneath with a narrow leaf moulding of gold. The sides of the lid decorated at the top with a narrow leaf moulding, and at the bottom with a plain gold band.

Diameter of box,  $3\frac{7}{10}$  in. ; height,  $1\frac{3}{4}$  in.

L 178



L 179

L 179

L 179



## QUEEN MARIE ANTOINETTE

BORN, 1755 ; guillotined, 1793. Succeeded with King Louis XVI., 1774. Daughter of Francis I., Emperor of Austria, and of Maria Theresa, Empress of Austria and Queen of Bohemia. Married Louis, Dauphin of France, afterwards King Louis XVI.

Miniature portrait, mounted on the lid of a circular snuff-box of transparent tortoiseshell. The sides and bottom of scarlet and gold vernis-Martin.

To the waist ; head three-quarters to the left ; brown-black hair dressed high in front and falling in ringlets to the neck ; grey eyes. In a green bodice cut low at the neck, with short sleeves slashed at the sides, showing full white under-sleeves with a frilled white edging ; a pink drapery lined with yellow over the right shoulder, and a red sash. She wears a gold armlet on the left arm, a large jewel in front of the bodice, another on the shoulder, and a third above the elbow fastening the sleeve. Background, a red-clouded grey sky ; to the right some trees with brown and green leaves ; to the left a large fluted vase.

The box decorated with a lattice diaper of small golden stars on a scarlet ground lined in circles with black. The sides encircled at the top and bottom by a band of gold roundels bordered with gold on a black ground edged with narrower bands of white. The edges of the box encircled at the top and bottom with a narrow gold moulding.

Diameter of box,  $3\frac{1}{16}$  in. ; height, 1 in.

## LA MARQUISE DE VILLETTÉ

REINE PHILIBERTE ROUPH DE VARICOURT. Born, 1757 ; married the Marquis de Villette, 1777 ; died, 1822.

Miniature portrait, painted by Jean Sicardi. Mounted on the lid of a circular snuff-box of transparent tortoiseshell with gold mounts. Period of Louis XVI.

The figure nearly to the waist ; head three-quarters to the right ; dark grey hair dressed at the sides in ringlets ; brown eyes ; white muslin bodice cut low at the neck and edged with lace ; wide mauve waistband ; and a blue drapery over the left arm. A blue ribbon bound in the hair, and a white gauze head-dress from the back of the head. A blue ribbon over right arm. Background, some trees to the left, hills and a stormy sky to the right. Signed and dated, *Parent, 1789*, in black.

The sides of the box encircled at the bottom with a narrow band of gold open-work, consisting of tiny long-shaped ovals alternating with a small diagonal ornament ; and at the top with a narrow gold band indented alternately with long and short notches. The bottom of the box surrounded with a similar band. The upper edge of the sides of the lid also encircled with a band of the same pattern. The top framed with a band of similar golden open-work to that on the box.

Diameter of box, 3 in. ; height,  $1\frac{1}{4}$  in.

## A LADY OF THE COURT OF KING LOUIS XVI

MINIATURE portrait mounted on the lid of an octagonal-shaped sweet-box (*bonbonnière*) of transparent tortoiseshell, set with gold. Period of Louis XVI.

Three-quarter length seated figure, head three-quarters to the right; grey hair, dressed in ringlets at the side; blue eyes; yellow bodice cut low at the neck, white sleeves tied with a green ribbon; a blue drapery over the left shoulder; mauve skirt. Resting her left elbow on a small column to the right, upon which is a marble statuette of a child, probably after Pigalle. Brown-grey background; to the left, at the back of a green drapery looped up by two golden cords with tassels, a partially visible fluted column.

The sides of the box, which is of a short, oblong shape, with chamfered corners, encircled at the top and bottom with a narrow waved moulding of gold. At the angles, decorated with small upright golden columns. The sides of the lid, surrounded at the top with a narrow gold band, ornamented with festoons of drapery, caught up at intervals by minute flowers. On the top of the lid, framed with a similar band, an octagonal miniature portrait.

Height,  $2\frac{3}{8}$  in.; length,  $4\frac{7}{8}$  in.; width,  $4\frac{1}{8}$  in.

## THE KING OF ROME (*L'Aiglon*)

NAPOLEON FRANCIS JOSEPH BUONAPARTE, afterwards Duke of Reichstadt. Born, 1811; died, 1832. Son of Napoleon I., Emperor of the French, and of the Empress Marie Louise, daughter of Francis II., Emperor of Germany, afterwards Francis I., Emperor of Austria. After Jean Baptiste Isabey (1767-1855).

Oval miniature, to the waist; figure three-quarters to the left; head three-quarters to the right; light brown hair, parted in the middle and worn in long curls at the side; blue eyes; in uniform; blue jacket frogged with gold lace, white sash encircling waist, wide white collar with deep falling frill; a crimson cloak, embroidered with gold, bordered with sable, frogged with golden cords and buttons, over left shoulder. Grey, clouded sky background. Mounted in a narrow frame of gold engraved with scrolls and flowers, and mounted in the lid of a rectangular, dark tortoiseshell snuff-box with incurved sides. A narrow plaque of engraved gold projecting at the side for opening the box. Inscribed at the left lower corner, *F. P., 1817.*

Length of box, 3 in.; breadth,  $2\frac{1}{2}$  in.; height, 1 in.

This interesting miniature was formerly in the possession of James O'Brien of County Longford, who presented it to the Dean of Ely, Doctor Peacock, tutor to the donor's son, the well-known Chartist agitator, James O'Brien (born, 1805; died, 1864).

## SUSANNAH AT THE BATH

MINIATURE picture, painted in body colours after Jean Baptiste Santerre (1658–1717).

Seated on a white drapery at the end of a wall partially enclosing a bath, with her left leg doubled back and her right foot resting upon the edge of the tank, she dries her left arm with the end of a white drapery which partially covers the figure. At her back, to the right, a red drapery upon a stool. At her side, to the left, a circular perfume vase. Trees and a clouded blue sky in the background.

Height,  $8\frac{1}{8}$  in. ; width,  $5\frac{3}{4}$  in.

## SNUFF-BOX

OF chased gold, enamelled with dark-blue, turquoise, and white, the lid painted with a classical subject, “The Abduction of Briseis.” Style and period of Louis XVI.

On the lid, framed with similar decoration to that at the bottom of the box, Briseis in a long white tunic and a yellow mantle, being led away to the right by the emissary of Agamemnon. The emissary in a yellow tunic and a red cloak, with a white fillet in his hair. Behind him, a man in a green tunic and brown cloak. To the left, seated, with his right hand raised to heaven, Achilles in a golden cuirass and a crimson drapery, holding a sword in his left hand. To his left, between him and Briseis, a girl in a long green tunic and a blue-striped white drapery over her head. To her right behind her, Patroclus in a brown cuirass and a purple cloak, with a golden fillet in his hair. In the distance, to the right, some trees with sea beyond. To the left, some buildings. The long, octagonal, flat box, with chamfered corners decorated at the ends and sides with a narrow panel of dark-blue enamel framed with a narrow gold band on a white ground, and flanked by a small upright pattern of gold chased with leaf ornament. At the corners a small upright rectangular panel of turquoise decorated with a minute crater-shaped gold vase with turquoise fluting. On each side a tiny upright band of golden cable pattern. At the bottom of the box a large octagonal panel of dark-blue enamel surrounded by a narrow gold frame. Outside the frame, a narrow band of white enamel extending round the corners in curves at the front, back, and ends is carried back again, thus forming an outer band. The circular spaces formed where the bands intersect decorated with a golden star. Between the bands, on a turquoise ground, straight garlands of gold leaves extend round the frame; and at the corners, where the white bands widen out, a golden sun with rays extends on to the turquoise ground beyond. Outside this decoration, encircling the box, is a band of gold, in veined rice pattern on a turquoise ground, bordered with narrow bands of gold.

Length,  $2\frac{7}{8}$  in. by  $2\frac{1}{8}$  in.

## SNUFF-BOX

WITH a large panel painted in enamel with a maritime scene, after Joseph Vernet, and small medallions with flowers and emblems. Style and period of Louis XVI.

Oval shape with scalloped edges. The sunk top of the lid decorated with a central panel framed with a narrow in veined band of gold bordered with white, a narrow dotted line of gold beyond. The panel painted on an engine-turned gold surface in translucent enamel with an arm of the sea, with hills to the right and left and in the distance. In the foreground, to the right, a high tree ; to the left a round tower reached by a viaduct and some buildings. Upon the water a full-rigged ship flying a red, white, and blue flag. The frame of the panel surrounded by a broad band of pale green enamel decorated with gold foliated scrolls with blue and white terminations, and small red flowers, with a red, yellow, and white fleur-de-lys, at the centre of the top, bottom, and ends. The bottom of the box decorated with a central oval panel painted with a bunch of flowers on a canary-coloured ground, and surrounded with sixteen small medallions painted alternately with minute bunches of flowers on a turquoise ground, and various trophies on a pink ground, five with the emblems of music, two with the emblems of love, and one with the emblems of war. The waved sides decorated with sixteen similar panels, divided by a waved line of gold where the lid joins the box. The panels painted alternately with two sprays and two trophies, one on the lid and one on the box.

Length,  $3\frac{1}{4}$  in. ; width,  $2\frac{1}{8}$  in.

## PATCH-BOX

OBLONG shape of transparent scarlet enamel decorated with gold, the lid painted in enamel with a village scene, after David Teniers the younger. Period of Louis XVI.

On the top of the slightly curved lid, which is set in gold, a miniature landscape, in which a boy in a red jacket and blue breeches is dancing with a girl in a mauve bodice, red skirt, and white apron, whom he holds by the hand. To the left a fiddler in a red coat playing ; in the foreground a youth in a yellow tunic and green breeches, and a woman in a blue bodice and pink skirt, seated on a stone seat with a flagon at their feet. To the right a cottage with a high tree. The scarlet sides of the box decorated with painted gold foliated scrolls.

Length,  $2\frac{5}{8}$  in.; width,  $2\frac{1}{8}$  in.

## PATCH-BOX

Of amber, mounted in gold, and decorated on the top with a gold figure in relief of Thalia. German. Last quarter of the eighteenth century.

The sides of the oval box encircled at the top, and the sides of the hinged lid encircled at the bottom with a plain band of gold. On the top of the lid, cut in relief, a gold female figure in an upper (*diploidion*) and lower, long tunic, a drapery flying in the winds behind her. She holds a lyre in her left hand.

Length,  $2\frac{7}{8}$  in.; breadth,  $1\frac{7}{8}$  in.

## VINAIGRETTE

Of gold filagree work, in the form of a small casket with a barrel lid. Italian. Last quarter of the eighteenth century.

The casket and the raised and hinged lid composed of a series of very fine scrolls of gold wire fastened together and fixed to a framework of narrow gold bands. Standing on four short legs; with wide handles at the ends and a fastening in front in the shape of a small bird with its head reversed, the bill forming a hook.

Length, 2 in.; width,  $1\frac{1}{4}$  in.

## EWER

Of rock crystal with silver-gilt mounts, ornamented with coloured fruits painted in enamel. Italian. Latter half of the seventeenth century.

The ewer of flattened oviform shape, the upper and lower part of the body engraved with foliated scrolls and leaves, the centre with a classic mask of a man, the ends of his moustache terminating in foliated scrolls spreading round to the back of the ewer. The incurved neck encircled with a narrow band in relief, above which, under the spout and handle, is an engraved scallop shell with foliated ornaments at the sides. The bottom of the body surrounded with a silver-gilt mount with a scalloped edge below and an indented edge above, bordered with a tiny pellet moulding. The mount enamelled in the centre

with four minute garlands of peaches, plums, and pears, with other fruit and leaves, between tiny engraved sprays of flowers. Similar mounts round the neck and where the high overturned crystal handles are fastened at the back. The handle mount enamelled with long green leaves. The stand of the ewer engraved with leaves.

Height in the spout,  $6\frac{3}{4}$  in.

161

## CUP

OF rock crystal. In the form of a scallop shell, supported on a silver-gilt stem and base, ornamented with coloured fruits painted in enamel. Italian. Latter half of the seventeenth century.

The deep bowl decorated at the bottom and at the back and sides with sprays of vine leaves and grapes. The high overturned handle at the back of the shell ornamented at the sides with a narrow garland of similar fruit. The rim of the shell surrounded at the front and sides with foliated moulding decorated with transparent green enamel. The sexagonal stand, baluster-shaped stem encircled at the top and bottom with a narrow silver moulding with small foliated ornament.

Height,  $5\frac{1}{4}$  in.

162

## SUN-DIAL AND COMPASS

OF silver, by N. Bion of Paris. Period of Louis XIV.

At one end of an octagonal oblong plate a folding gnomon of a sun-dial fixed between two flat silver plates in the form of birds, so that it moves up and down between them, the beaks of the birds pointing to a scale marked on it. The plate numbered on the top with four rows of alternate Roman and Arabic numerals, from 4 A.M. to 8 P.M.; at the other end of the plate a sunk compass. Engraved underneath the plate are the number of degrees on the scale that the gnomon should be raised for Paris, Dijon, Venise, Vienne, Bruxelles, Grenoble, St. Malo, Madrid, Rome, Lion, Lille, Naples, Varsovie, La Rochelle, Stokholm, Toulouse, Milan, Turin; and round the bottom of the compass, Londres, Strasbourg, Amsterdam, Bordeaux, Bayonne, and Moskou. The maker's name engraved in the centre of the plate, *N. Bion à Paris*.

Length,  $2\frac{13}{16}$  in.; breadth,  $2\frac{7}{16}$  in.

A similar dial is in the British Museum; another, by Butterfield, is in the Jones Collection at South Kensington.

63

## WATCH

WITH gold case finely engraved with landscapes and classical figures. Italian. Latter half of the seventeenth century.

Flattened ball-shaped case. The back engraved with a landscape. In the foreground a shepherd seated at the foot of a tree with a long crook in his left hand. High hills to the right, with the spire of a church seen among some trees in the distance. On the dial a landscape, with trees to the left. In the foreground Mercury, with a winged cap and a drapery falling from his shoulders, running with a caduceus in his left hand. The wide sides decorated at the bottom with two minutely engraved statues terminating in dolphins' tails; a formal pattern of scrolls and leaves above.

Diameter,  $1\frac{3}{8}$  in.; thickness,  $\frac{7}{8}$  in.

64

## WATCH

THE back painted in colours in enamel with a classical subject, "Roman Charity," by Daniel Mussard. The movement by De Conigny. Swiss. First half of the eighteenth century.

At the back a woman in a pink bodice with a low neck resting her right hand upon the head of an old man with yellow sleeves and a purple cloak. Her left arm encircling his shoulder. The sides decorated with four small oblong medallions painted with miniature landscapes. The inside of the back painted in enamel with a river landscape. In the foreground a sportsman in a crimson jacket shooting wild duck. The hours numbered in black Arabic numerals on a white dial. The hour hand of gold open-work in the form of a fleur-de-lys, the minute hand terminating in a spearhead. The glass set in gold and hinged at the top.

Diameter,  $1\frac{5}{8}$  in.; thickness,  $\frac{3}{4}$  in.

65

## WATCH WITH CHATELAINE

CRIMSON and white enamelled gold case and ornaments, decorated with the emblems of love, friendship, and horticulture in hair-work, framed with brilliants. French. Period of Louis XVI.

The back of the watch encircled by a broad band of translucent crimson enamel, the gold underneath being decorated with twelve roundels upon a ground

of fine concentric circles. The sides of the case ornamented with a narrow white band edged with narrow dotted lines of gold, and surrounded with a band of black decorated with transparent white enamel pearls. The centre adorned with a circular white medallion framed with brilliants and ornamented in fine hair-work with a female figure sacrificing a heart upon a tripod altar of tiny brilliants, a quiver and a flaming torch at her feet. The glass surrounded by a narrow band of dark-blue enamel decorated with small transparent enamel pearls and edged with gold. The white enamel dial with the hours numbered in black Arabic numerals. The back of the watch protected by a plain, gilded, bronze, loose case with a glass. The movement by Rugg & Thaine of London (1769-1794).

## 166

### CHATELAINE

Formed of a circular ornament at the top with a gold hook enamelled with white, and a pendant oval ornament at the bottom, connected by two golden straps with long buckles of minute brilliants. Both ornaments surrounded with bands of enamel similar to those on the back of the watch, but on a smaller scale. In the centre of the circular ornament, set round with small brilliants, a basket of flowers resting upon a crossed quiver and a flaming torch, all of fine hair-work decorated with tiny brilliants. At the back, a cupid holding a shield inscribed in black, *Amour*.

In the centre of the oval pendant a high basket of flowers, ornamented with tiny brilliants, and a rake of fine hair-work.

Length, with chatelaine, 6 in. ; diameter of watch,  $1\frac{13}{16}$  in.

Formerly in the Dunn Gardner Collection.

## 167

### REPEATER WATCH

IN a gold case, with pedometer, self-winding movement. Made for the Emperor Napoleon I. by Abraham Louis Bréguet (born, 1746; died, 1823). French. Period of the First Empire.

The plain back engraved with an *N*, surmounted by an Imperial crown, with two narrow ribbons falling from it at each side. The silver dial surrounded by a plain band, bordered with a minute diagonal pattern, on which the hours are numbered in black Roman numerals. At the bottom a small circular day-dial inscribed, *Dim. Lun. Mar. Jeu. Ven. Sam.* At the top two small dials in the form of quadrants, one numbered in black from 1 to 31, to indicate the date, the other 1 to 71, a regulator. Under these dials a small horizontal label inscribed, *Bréguet*.

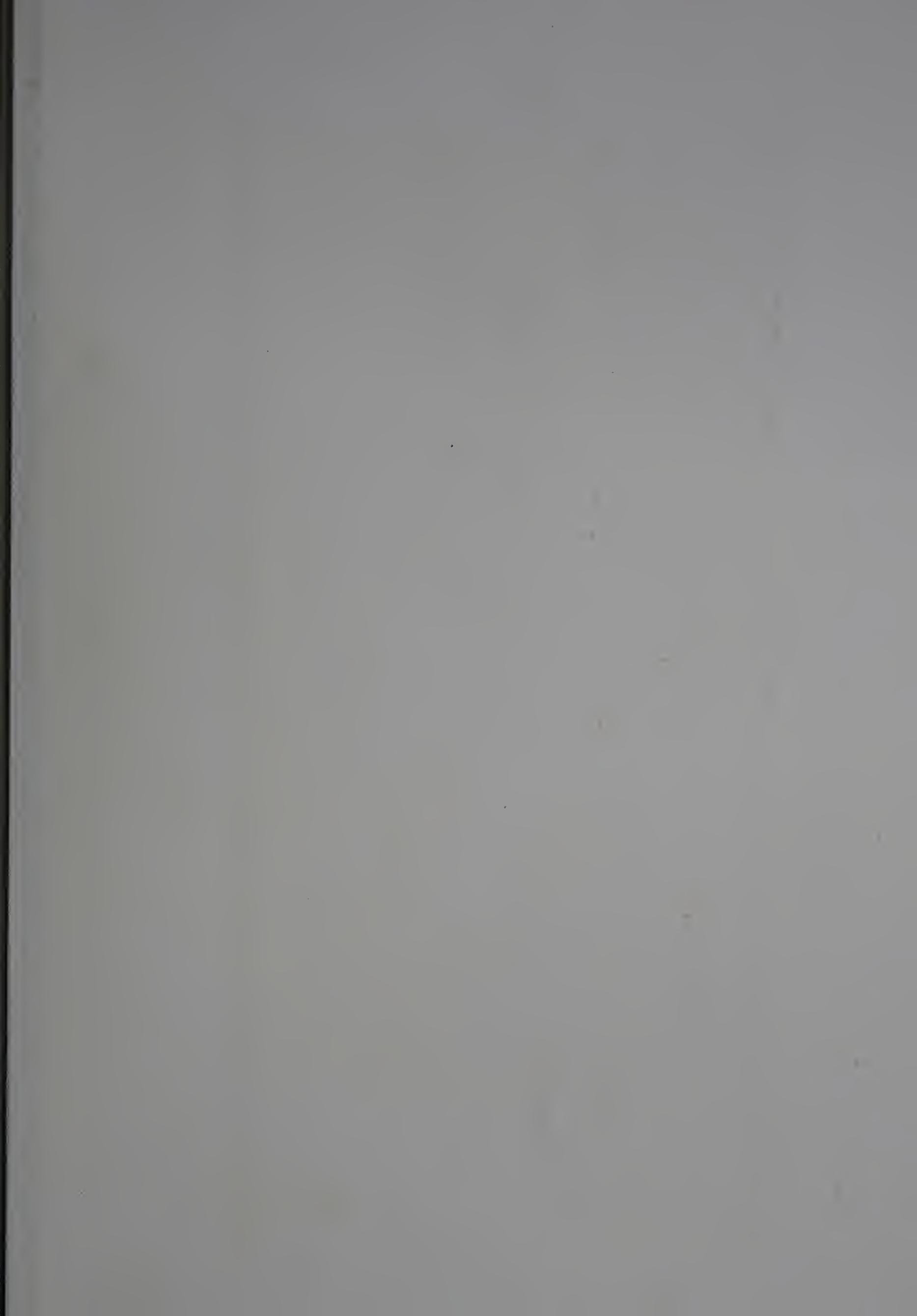
This historical watch, which ingeniously winds itself upon the principle of

N° 167.



N° 155.





. 1276.



. L<sup>o</sup> 1658.

a pedometer, was one of the first of its kind ever constructed. Although a patent for a self-winding watch had been taken out by Recordon a few years previously, it was reserved for Bréguet, the most celebrated French clockmaker of his century, to introduce a really satisfactory mechanism. This consists of a weighted lever, pivoted at one end and kept in its normal position against the upper of two banking pins by a long curved spring, so weak that the ordinary motion of the body causes the lever to oscillate between the pins. Pivoted to the same centre as the weighted lever is a ratchet wheel with very fine teeth, and fixed to the lever engaging it is a pawl made so elastic as to yield to any undue strain caused by the lever endeavouring to oscillate after the watch is wound up.

Diameter,  $2\frac{1}{8}$  in. ; thickness,  $\frac{3}{4}$  in.

I 68

## REPEATER WATCH

FITTED with musical mechanism to play "God save the King." The gold dial decorated in the centre with a miniature painting in enamel, "King David playing upon a harp." Swiss. First years of the nineteenth century.

The hours numbered in Arabic numerals on small white oval medallions ; the minutes numbered on a narrow waving band of white enamel encircling the dial. The centre decorated with a small circular medallion painted in enamel. King David, in an Eastern crown of gold, a red robe, the short sleeves of a white tunic just visible, and sandals, is seated upon a balcony between two columns playing upon a harp. A blue drapery just visible to the right and left. In the distance, to the right, a classic building surmounted by four statues. The back of the watch engine-turned with a fine concentric pattern. Engraved inside, the maker's name, *Perrin Frères*.

Diameter,  $2\frac{1}{2}$  in. ; thickness,  $\frac{3}{4}$  in.

This remarkable watch was formerly in the possession of the owner's great-grandfather, Major-General George Duncan Robertson, C.B., K.L., of Struan (born, 1766 ; died, 1842). Having taken Lissa, Lesina, and Lagosta, with other islands in the Adriatic, the General was appointed Governor of Lissa in 1811. Later, when peace was declared, the inhabitants, in recognition of the justice and clemency of his rule, presented him with this watch, which has ever since been preserved as an heirloom in the family.

169

WATCH KEY

Of golden open-work in the shape of a miniature pair of bellows, decorated at the front and back with an oval red cornelian set in gold.

Length,  $1\frac{1}{2}$  in. ; width, 1 in.

170

STAR OF THE ORDER OF PATRIOTISM

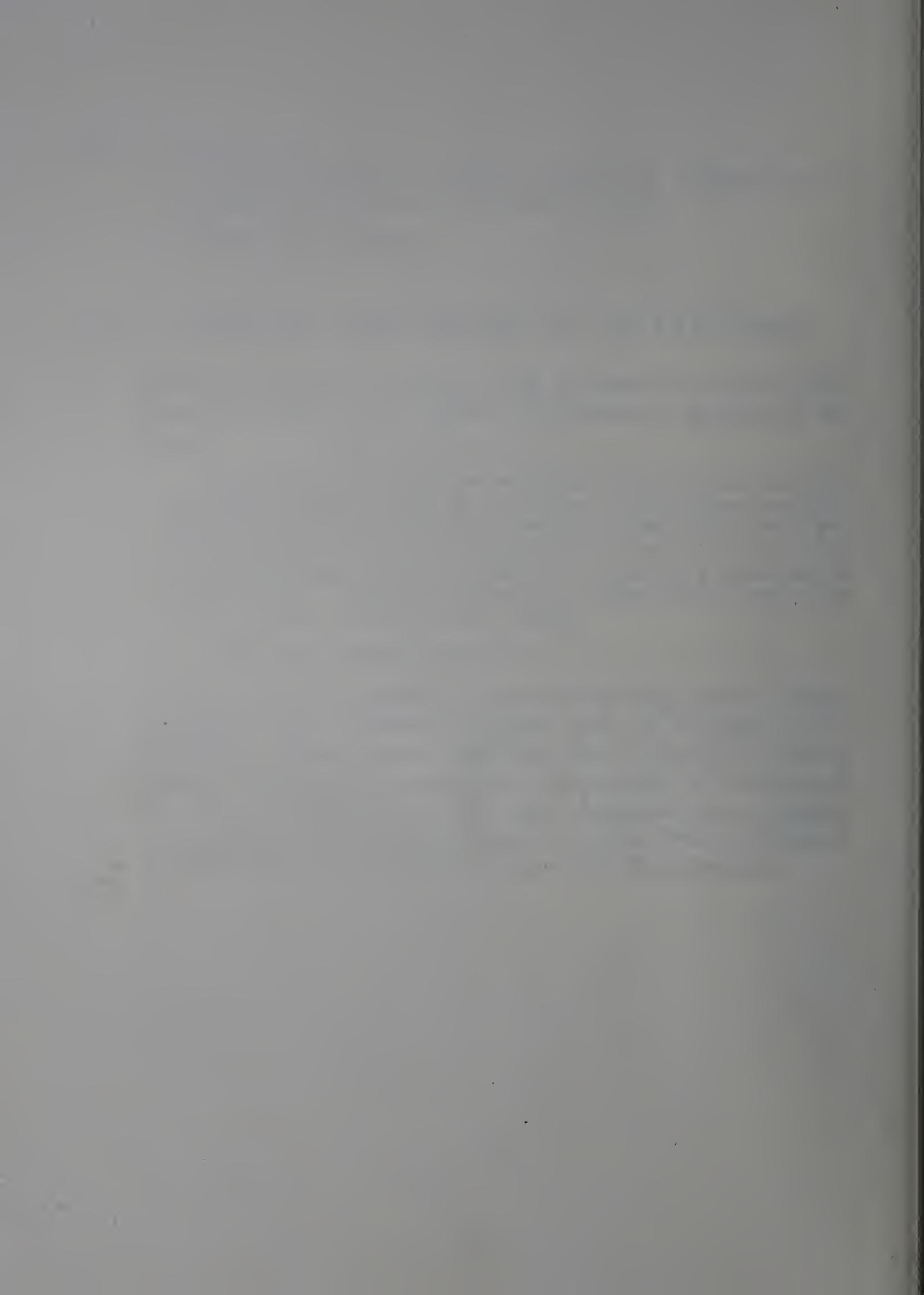
INSTITUTED by Joseph Buonaparte, King of Naples and Sicily (1808). Afterwards King of Spain. Brother of Napoleon I., Emperor of the French.

Surmounted by an Imperial crown, an eagle with its wings displayed, of gold. In its claws a crimson enamelled star of five points. On the obverse, surrounded by a circular blue ribbon bordered with gold, and inscribed in golden letters, *Pro Renovata Patria*, on a field sable a horse passant or, in relief. On the reverse, on a field sable three human legs conjoined at the thighs with a winged head at the junction, or. The charge surrounded by a similar ribbon to that on the obverse, inscribed, *Jos. Napol. Sic Rex Instituit.*"

Length,  $2\frac{5}{8}$  in. ; diameter of star,  $1\frac{1}{2}$  in.

This Star of the Order was presented by King Joachim Murat (husband of Marie Caroline Buonaparte, sister of Napoleon I.), to Major-General George Duncan Robertson, C.B., of Struan, the owner's great-grandfather, who on resigning his Governorship of the island of Lissa after the declaration of peace paid a lengthened visit to Naples, where, having already had the Imperial Austrian Order of Leopold conferred upon him, he was further honoured by King Joachim.













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